The Ritual Magic Workbook
by
Delores Ashcroft-Nowicki

A Practical Course of Self-Initiation

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Dedication

To Olive Ashcroft — with much love and gratitude for many years of loving friendship and loyalty.

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More than most, writers need the backup of other people. They provide encouragement, endless cups of coffee, and a willing ear when you hit the inevitable dry period and nothing you put down on paper looks or reads the way you see it in your head. Without the following friends and relations my life would be a lot harder.

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Last, but never least, to Simon Franklin whose friendship and encouragement spurs me on to try a little harder each time. Thank you.

Foreword

You are holding in your hands the best practical introduction to the art of magic ever published. Not 'one of the best' or 'arguably the best' or 'possibly the best', but simply the best. It is lucid, down to earth, well structured, accurate and easy to understand. It is a superb tool for the individual who wants to understand what magic is all about not in theory, but in practice.
Dolores Ashcroft-Nowicki, who wrote the book, is an experienced ritual magician and head of a world-wide esoteric fraternity/sorority. In the very earliest lessons she will force you to discuss your motivations for magical study; and she warns, as others have warned before her, that you should not undertake the work laid out in this book if you are depressed; nor should you mix magical training with drugs like mescaline, or lsd, or even pot.
You will want to know why. And here I think I may be able to help you. When I was even younger than I am today, I drove a horse and cart through those three warnings. I was attracted to magical study without much insight into my real motivations. I began work in a depressed state. And on one curious social occasion during training,
I smoked cannabis. Since there is always considerable entertainment in someone else's misfortune, let me describe what happened. Then let me tell you something you will probably not be able to find elsewhere: the reason why it happened.
First, the question of motivation. We all do things for the best possible motives, of course; and nowhere more so than in the esoteric arts. It is relatively easy to discover that the only really acceptable excuse for magical study is embodied in the statement I desire to know in order to serve. That was the answer I was prompted to give to the ritual question during my own initiation. I dutifully gave it; and it was a lie.
What actually attracted me to magic was not service but power. Nothing grandiose, of course. I had no burning ambition to rule the world or enslave hordes of beautiful women. (Well, maybe just one or two beautiful women...) But I was undoubtedly a prey to a disease which is becoming even more prevalent with the increasing complexity of modern society: a feeling of helplessness.
There are many reactions to such a feeling. Some people embrace political credos. Others get religion. A few (usually male) take to beating their spouses. I turned to magic, which seemed to me to be the ultimate antidote: for what is magic if not a secret system which promises control of damn near everything?
You will be desolate to learn it did not work. Although I spent some nine years in daily Qabalistic training and learned a great deal in the process, I remained Clark Kent: no amount of magical leaps into ritual phone boxes could turn me into Superman.

Because I did not recognize my motivations at the outset (for while my pledge of service was a lie, I did not know that either at the time) I was driven to ignore the warning on depression. I began formal training while at a low ebb, emotionally and mentally. It was the sort of mood swing I had been through before and I thought little of it. Such moods inevitably passed over, usually quite quickly. This one did not. A few months into my initial magical training I had my first full nervous breakdown, which was mercifully brief. A year and a half later, I had my second, which was not. I was soon under psychiatric care, wondering whether to mention magic to my shrink, or whether news of what I had been up to would persuade him to refer me to the funny farm.

In the end, I played down my esoteric involvement and we decided between us that my problem was Oedipal. I now know it was nothing of the sort, but more of that presently.

The problem with arrogance is that it is a quality for which I have a sneaking admiration. Consequently it plays a greater part in my character than it really should. A few years into my training, when the worst of the psychiatric symptoms had died down, I decided I knew enough to make up my own mind about matters like psychedelic substances.

In those prehistoric days, they were, thank God, a great deal more difficult to come by than they are now and since I had no source for mescaline or LSD, I was forced to settle for cannabis. I expected a relaxed and pleasant experience. What I got was a nightmare. I was dragged from my body and hurled in and out of reality in a horrid slow pulse rhythm which, subjectively, went on forever. My spacial perceptions were so distorted I was unable to move unaided. I did not know where I was and my thought patterns were brutally disrupted. Objectively, the experience lasted more than seven hours. All on a single joint!

I have no doubt any reader with experience of such things will consider the above description grossly exaggerated or outright fiction. Or, more charitably, that I was smoking something other than cannabis. Pot simply does not affect people this way, as even the most fervent anti-drug campaigner will reluctantly confirm. But that's the way it affected me — and continues to affect me even now. God knows what I would be like on harder drugs: I have never tried them. Nor have I tried pot since. I even stopped taking alcohol.

Experience is a great teacher, but it only teaches you the What, not the Why. Why should esoteric training increase depression to such an extent that it will push you over the edge into neurotic breakdown; Why should it change one's reaction to drugs to such a ludicrous degree? (I am no advocate of drug usage, but I do recognize that the vast majority of pot smokers do not go through what I did.)

The answer to both these questions lies in the structure of the human body — specifically, the part of the structure which falls under the heading of Esoteric Anatomy.

Interlocked with your purely physical systems, which are superbly well charted by Western medicine, is a further highly complicated system of energy flows which are not terribly well understood in the West, but which have been studied and categorized in the Orient for millenia — especially in India and China. In the former, the study was integrated into Yoga. In the latter, it produced the medical techniques of acupuncture and moxibustion.

I find the details of this energy system quite fascinating and could bore you with them for several hundred pages given the slightest encouragement. But realistically, all you need to know at this point is that:

1. The energy system exists.
2. It is intimately linked with (among other things) the endocrine system.
3. It is capable of manipulation. Most systems of esoteric training will sooner or later introduce you to breath control, visualization and meditation. All three profoundly affect the energy system.

I want to be clear about this: many occult visualization exercises and most occult breathing exercises are specifically designed to influence the energy system. But even those which are not, tend to influence it anyway. The most common result is simple stimulation. More energy is drawn into the system and consequently more energy flows through it. This is generally quite good news, but not always. I've already mentioned that the energy system is intimately linked with various physical systems. This is the reason why an acupuncture needle
in your little finger can influence the function of your heart: the needle is controlling a portion of the energy flow which, in turn, is linked to your internal organs. It is the linkage with the endocrine system which can cause trouble if you are depressed.

Your endocrine system is an interdependent series of tiny factories continually releasing all sorts of chemical messengers into your bloodstream. These messengers tell your heart when to beat, aid your digestion, control your blood pressure and, as any doctor will confirm, profoundly influence your mental and emotional state at any given time. Endocrine imbalance can lead to depression, a fact well known to the medical profession which habitually uses chemical messengers of its own as treatment. But what is all too often forgotten is that the reverse is also true. A state of depression with purely psychological origins can nonetheless lead to endocrine imbalance.

All this is getting rather technical and I apologise for that. What it really means is that if your glands are upset, you will get depressed; and if you are depressed, your glands will get upset. Whichever of these two very similar states you happen to be in, any blanket stimulation of your glandular system is bad news. It will inevitably make the depression worse; and in some cases it will make it very much worse. In my own case, I ended up with an endocrine system so screwed up that I tilted over into nervous breakdown.

The action of psychedelic drugs (even mild psychedelics like cannabis) on the energy system produces results even more directly. If you study the theory of Hindu Yoga, you will find a strong tradition that at a certain stage on the road to ultimate Enlightenment, the Yogi often develops 'powers' —
interesting psychical abilities like telepathy or trancelike changes of consciousness. Here again the energy system is involved, for as it strengthens with Yoga practice and as the energy flows come to conform more and more with the yogic ideal, so the practitioner's mind undergoes a change. For the energy system is linked in two directions — to the physical, as we have already seen, and directly to the psychological. Once you begin occult training, you begin, almost immediately, to change your own energy system. If you then add to the change by ingesting psychedelics, it is remarkably easy to create a temporary situation

analogous to blowing a fuse. It's all a little like those medical warnings about not mixing alcohol with certain medications.
Either one on its own is okay, but the two together interact in a way that can be downright lethal.
The further you progress with your esoteric training, the greater this problem becomes. Highly trained adepts in the arts tend, you will find, to treat all drugs with considerable caution, including medical staples like aspirin and socially accepted drugs like nicotine and alcohol. It isn't necessarily that they dislike their source; it's just that they can't really handle it any more.
And having gotten all that off my chest, I now feel happier about placing Dolores' book in your anxious hands. Just follow the safety instructions and you'll be fine.

J.H. Brennan

Introduction

The best and safest way to learn the art of Ritual Magic is to enter a school of good repute and work under the tuition of someone who is a practising magician. From the point of view of the schools involved applicants usually fall into one of three categories:

1. Those who have become addicted to the excruciatingly bad 'occult' videos increasingly offered as the 'real thing', and who think they can become an Adept overnight. They become glamoured by the idea of casting circles, waving magical swords and dashing into disused churches to confound the Forces of Darkness, crucifix in hand, and armed with a few vital sentences from a long lost ritual found by accident in the archives of the British Museum.
2. Those who have hovered about on the edge of the occult for sometime and have decided it is time to 'dip a toe into the water'.
3. Those who are drawn to the Mysteries almost against their will and who find their way by trial and error to the right door.

Seventy per cent of the first group will get tired of the whole thing as soon as they realize that it can take as long as ten years to get halfway to being an Adept, and requires a long, hard and disciplined training. If by any strange chance fate throws a real psychic event their way, it merely hastens their departure. Another ten per cent will leave having acquired some idea of occult terminology and training and on the basis of this will attempt to set up their own Magical Order.
Because the training has not been fully realized on all levels, the Order runs on momentum alone. It has little or no actual contact with the Inner Levels and they will achieve very little. The members will become involved with the outward trappings of ritual, believing that to be the important thing. But any inner contact they may have had to begin with, is lost while they try to decide how many bows should be made to the East, how many circles each officer must make before taking his or her seat, and getting upset when they are not allotted the office they coveted. The entire thing becomes an excuse to dress up, feel important and, above all enter a
'secret' organization. The need to feel that they have something no one else knows about is paramount, but it is a false secrecy. Most Orders have an Outer Court that is more or less public, but their inner levels are held apart. The secrecy that is the hallmark of a false Order is a need to almost, but not quite, let others know what they are missing. If no one

has even an inkling of what they are about, much of the 'fun' goes out of the whole affair for them.
A further five per cent, when the first fine careless rapture has worn off, will see opportunities for making money. Then you get the rip offs, the 'you too can become a magician in three months', just 200.00 down and another 50.00 a month. After that a higher grade is offered with a more resounding title, for another 200.00. Unfortunately being part of the occult world does not automatically make you a better person.
That leaves the last fifteen per cent, of these ten per cent may see it through against all odds, they will suddenly realize the falsity of their previous assumptions and retrace their steps, this time with a sincere desire to succeed. They will bring to their work understanding and compassion and will invariably become teachers in their turn. The last five per cent will turn to the darker side of the occult, and there is a darker side. Drugs, alcohol and perversion will drag them under. Sometimes they can be rescued, there are Lodges whose task it is to look for such people and attempt to redeem them, they are a special breed of occultist with a courage and faith that can and does take them into the corridors of Hell in search of the lost ones.
In the second group the percentage of genuine students will be much higher. Through their reading and research they will already have a good idea of what to expect and the great majority of them will win through the first crucial year. Some will inevitably return to the safer, more comfortable pastime of being an 'armchair occultist'.
The third group will win through against all odds. They are the born magicians who, in past lives have already served their apprenticeship and are now returning to take the higher grades. With each life they aspire higher and higher until the final choice is made, either to go on into other realms and dimensions learning all the time, or to turn back and help those who are still journeying. Such become 'The Masters'.
This book is for the determined ones of the first and second groups, to help them understand what can and cannot be done in ritual magic when working without a personal tutor, or within the protective egregore of a contacted school. As I have said, the best way is to be taught by a personal teacher. Failing that a book written with the pitfalls in mind, one that tries to explain what is needed within oneself to become a magician, and moreover that provides basic bread and butter knowledge with enough ritual jam to make it palatable, is the next best thing. This book will not make you an initiate, it will not even make you an expert magician. It will keep you from making costly mistakes, and give you a basis upon which you may build further, in time.
Within these pages you will find a complete year's work taking you from the first preparations of yourself as a magician, to real ritual work. Along the way you will learn a little, a very little, from many and varied studies, things that you would undertake in depth if
working in ideal conditions. You will learn to work with your hands as well as your mind, with your heart as well as your intuition. If you take each section and work through it carefully there is no reason why, at the end of the year you should not be able to construct, perform and control the effects of simple rituals, control being the most important part!
If you are looking for instant magic, forget it! Work, hard work, is the only thing that will help you to achieve your goal. If you want it badly enough you will do the work. It is as simple as that. You get what you work for.

The training that follows is meant primarily for the solo magician, but I have given adaptations in the rituals for up to five people, that being the ideal number for many reasons, some of which I will explain later. Do not use the book to try and train a whole group. Training a large group needs a lot of know-how, a lot more than you can learn in a year. If that fails to sway you remember this, according to an ancient tradition a teacher takes on a part of any Karma incurred by those he or she teaches, and an ill controlled group can incur a lot of Karma. Being a teacher in the occult sense has its drawbacks. If two or three of you wish to work together as a group in the future, then each one should work individually through the year of preparation as set down in this book. Then you will start off with a great advantage, three people who know what they are doing and what to expect from ritual work.

If you work as a pair or as a threesome, it must be a mixed group. A pair must be a male and female, in the case of three, one man and two women, or one woman and two men. In this way the vital polarities are kept balanced, this is of great importance in ritual work and in the training that preceeds it.

If you are in poor physical health, do not attempt to start this training until you are well again. If you are suffering from depression, do not start at all, occult work can increase certain types of depressive illness. If you are taking what are referred to as social drugs, i.e. cannabis, LSD, etc., this book is not for you. You need your full wits about you when working magic, and when, as it will, inner level power starts to work through the psyche, you will need to have your full health and strength to cope with it.

There will be a great temptation to start on the rituals right away, and to leave the preparatory work untouched, even unread; that is up to you. You will be the one who will lose by doing so. Some of you will realize this and will proceed as instructed, some will go ahead and make their mistakes and then turn back and start again. Some will ignore any advice I may give, though that will not deter me from giving it anyway. Those who make it through to the end of the year have the makings of a magician in them. They will have touched the indefinable and tasted the excitement of being in control (well almost) of their inner universe; after that life can never be the same.

Learn from the beginning to keep your own counsel, persecution has more subtle guises than the rack and the stake these days. If your tastes run to walking the streets in a flowing cloak and a broad brimmed hat, and wearing a ring the size of a hen's egg, you will find yourself in some predictably bizarre situations. Learn and meditate upon the magician's maxim.

To Dare, To Will, To Know, To Keep Silent.
Couple this with the two attributes that

all true magicians strive to bring to perfection in themselves, Discretion and Discrimination. To imprint these six important rules on your conscious and subconscious minds, your first instruction, before you even turn the next page (is your determination strong enough?) get a pen and paper and draw an' equal-sided triangle with the apex pointing up. Now superimpose on it another triangle pointing down. You should now have a six pointed star. Write your name in the centre, and in each of the 'points' write one of the six injunctions above. Cut the paper into a suitable shape and use

it as a book mark for the next year, replacing it when it wears out. (See figure 1)
(Figure 1 is inserted here)

For the next six months, providing you have the determination, and the stamina, you should regard yourself as a novice, one who is applying for entry into a Mystery School on the Inner Planes. If you get past the first six months without giving up (or cheating on the lessons), then you may regard yourself as a neophyte, one who has been accepted for serious training. It is
important that you build this idea into your mind at the conscious and subconscious levels every day until it is accepted as a fact. As there is nothing like throwing you in at the deep end, you can start right now. Read the following instructions two or three times, then put the book aside and create these images in your mind's eye, rather like a day-dream, with as much attention to detail as you can. Don't if you are taking this book seriously, read any further until you have completed the next set of instructions. If you are a verbalizer rather than an imagemaker, keep reading the instructions until they are acceptable to you as fact.
Create an image of yourself, at any age you feel appropriate, dressed in a simple white tunic of thin wool, reaching to the knee for a man, to the ankle for a woman. At the waist is a twisted cord, also white, and you wear simple leather sandals. For the moment you will be known by your own name for you have not yet earned a Magical Name. Get the figure of yourself clear in your mind's eye before going further.
You are one of a group of applicants standing before the steps of an ancient Mystery School. You are waiting to find out if you have been accepted into the Temple as a novice. The building of white stone gleams in the sun and a flight of steps leads up to the impressive entrance. On the top step waits the High Priest of the Temple and beside him the High Priestess. Both wear long cloaks that sweep the ground, blue and gold for the High Priest, black and silver for the High Priestess. As they step forward all talking among the candidates ceases and you crowd forward. The High Priest steps forward with a papyrus scroll in his hand. He begins to read out the names of those who have been
accepted as novices. Your name is the last on the list, you have been given a chance to prove your worth, try to use it well.
With the others who have been selected you walk up the steps and with the High Priest and Priestess going before you, the little group enters the cool dim interior of the great temple.
You are in a large circular hall roofed with a dome upheld by many pillars of marble, alternately black and white. The floor is also of white marble but set into it is a labyrinthine pattern laid out in black mosaic. At the very centre of this intricate maze stands the altar, a double cube of black marble, and on it a chalice of blue crystal that gleams in a single shaft of sunlight that lances down from an opening in the dome above.
All those who wish to study the Mysteries must come of their own free will to the Inner Temple. Without this offer of self, freely given and as freely accepted, no further step may be taken. Now is the time to think about this book and what it offers, is it what you really want? Can you offer your best efforts for a whole year knowing that sometimes you will fail as well as succeed? Or do you wish to retrace your steps and offer your place to one of the others still waiting outside? Think about your reasons for being here, are they genuine or are they the result of self

glamour fed by the fantasies of an uncontrolled mind? Before you make your offer of service be sure that you understand that this acceptance is for the first six months of your year's training. If you win through you will return here to renew your offer of service for another six months. After that you are free of any obligations except those you seek out for yourself in the future.

First one and then another steps forward and accepts from the High Priestess a black and white twisted cord. This replaces the plain white one at present about your waist, this new cord marks you as a novice. As you wait your turn, two of the candidates refuse and return to the outside world, and two others are accepted in their place. When your turn comes you step forward and accept the cord knowing that for the next six months you have committed yourself to the basic training of a would-be magician.

Now you may return to your own space and time, opening your eyes and looking around you, feeling the chair beneath you and the floor under your feet. Get into the habit of doing this, you must always make quite certain that you are well and truly 'awake' on your own level of being when you return from any inner journey.

You have just experienced your first try at magic. It may have seemed to be no more than a simple day-dream, but understand this right from the beginning. There are three basic ingredients in magic, Desire, Form and Manifestation, you must want something with a real need/desire in order to end up with it on this level. That need is first expressed nine times out of ten as an idea in your imagination, to make it clearer, you have to define your imaginings with clarity and precision, only then can your desire manifest on the physical level. All this means that if you cannot imagine clearly and with emotion, you are going to find it hard going to make it as a magician. 'Fantasy is the Ass that carried the Ark', is a saying you will often come across in occult literature. Believe it.

If you were to apply for entry into a modern Mystery School you would almost certainly be expected to answer
some form of questionnaire. This book, since it is taking the place of such an entry, is no exception. Put the book down and get yourself a pen and paper, think very carefully about the answers you give to the following questions, make sure they are truthful. The obvious answer is not always the right one. Write down each question on your paper, then underneath', after careful thought, write your answer. Then we will go through the questions again and see how your answers hold up.

Questionnaire

1. Why do you want to work magic?
2. What do you understand by the word magic?
3. Always supposing you get through this mini course on the occult arts, have you a goal in mind for the future?
4. There are many Paths in the practice of magic, do you know which would be best for you?
5. Do you think of yourself as a potential magician or as a mystic?
6. What do you think is needed to be a good magician?
7. Do you know what is meant by the Path of the Hearth Fire?
8. Do you know what you are taking on in treading the Path of High Magic?
9. Do you intend to follow this course to the letter, or do you intend to read the exciting bits and leave out the rest?

Every one of these questions can be answered in a dozen different ways, every answer will give away information to the person reading it. Read over your answers and see if there is anything you wish to change, then,

put this book away until tomorrow. I know you are anxious to continue, but remember your training started from the moment you opened the book. How can you expect to become a disciplined magician if you cannot exert your will over your own desires? Put the book down and tonight just before you go to sleep think once more about the questions, and about your answers to them. Tomorrow we will go over them again and discuss the implications behind them.

Now you have slept on the questions, we will take a look at each one in turn, remember these are comparatively easy to those you might be asked on entering a Mystery School proper.

1. Why do you want to work magic?

It may be that you have been interested in occult literature for a long time, and feel you would like to know more on a practical level. You will have acquired some basic occult knowledge from your reading and you will at least be familiar with the terminology, if not the actual theory. If you read a lot of fantasy fiction your inner vision will be fairly well developed and that is good, as most magic is concerned with the use of the imagination and the power of the inner eye. You may have had some psychic experiences and feel you need to understand more in order to cope with them. A school would want to know what kind of experience you had and at what age. Strangely not all psychics make good magicians. Once within a school you would be 'closed down' for at least six months while your training took place. This annoys some people who think they are halfway there by reason of their psychism, not so. Basic training for an 'open' psychic can be difficult if not dangerous. So be advised, if you have bought the book because you think it might be fun to do some magic, you are not likely to make it to the end of the first chapter. Actual training in the magical arts can be dull, boring and repetitive with very little in the way of excitement, and very different to what you might see on the screen. If you have been reading seriously for quite a time and feel that you need to extend your knowledge, then this book was written for you.

What do you understand by the word magic?

Remember, no magic works like the Blue Fairy's wand in Pinocchio. All magic works along well defined lines of natural force. It is in fact a natural science that as yet we can only handle imperfectly. The ancient world seemed to have a better grasp of it than modern man, but we are able to inquire more deeply into it, and hopefully one day we will have a set of Laws as definable in their predictability as those of physics, and as the laws of physics are pushed back further and further each year, we have a lot of catching up to do.

There are three kinds of magic, High, Low, and Spiritual Alchemy. Don't take too much notice of the words High and Low, they are just terms, not an indication of quality. Low Magic is working with natural but little understood forces of Nature, almost anyone can do it, and many do it without knowing anything about magic. Children do it all the time. It is not Black Magic. There is no such thing as Black Magic, only the person through whom the power is working makes magic either good or evil. Magical power of itself is neutral. Stop thinking of the word 'black' as compatible with satanic. Good things are also black, rich fertile earth, the night sky, deep space, the inside of a womb carrying a child. The earth hides her loveliest riches in blackness, gold, silver and precious gems are all to be found in darkness.

It is intention that makes anything good or evil, the intention of a human mind. High Magic includes the use of ritual in various forms in order to experience an influx of power that has been coloured or charged by the invoking of a specific archetype, power
or God-form. Its object may be to inspire in oneself something connected with that archetype, say courage, inspiration, or love. It may be used to provide a service such as healing to another person, or a thanksgiving to a being of the Higher Levels, there are many reasons for ritual as you will learn in the coming year.

Spiritual Alchemy is the rarified atmosphere of the true Adept. The apex of Cosmic Vision where all that has been learnt, practised, experienced and endured comes together. It is a great and wonderful thing, but only a few in each generation reach such heights, though all may aspire to them. Adepts, with few exceptions, notably those who are specifically trained by the Higher Levels to bring new teachings through, seek neither to be known or sought for. They seek the final transmutation of the self into something unknowable. There is about them a calmness that sets them apart from others. At times another being looks at you from their eyes, then, as swiftly it is gone. All other magic dims beside such power, power all the more potent because it is held lightly and seen for what it is, a transient thing.

Magic works because Nature cannot abide a vacuum, and an intense need for something lacking in your life causes something similar to a vacuum in your personal space. So, it gets filled with what you are asking for via the ritual. The trick is in needing something badly enough. The people who will never work magic are those who cannot decide which one of a hundred things they want most, and end up with nothing. Just cause a hole to appear in your personal space, and something will fill it. Simple! Well... it does take time to learn the trick.

Always supposing you get through
this mini course on the occult arts, have you a goal in mind for the future?

Do you intend to save the world; look for a school in which to train further; form a group and elect yourself Magus for life; or go over your year's work, take stock and then decide?

Forget about saving the world, you must first save yourself before you can save others. Altruism can be a fine thing but in this kind of work one must aim to clear, polish and train the self on all levels before even thinking about helping others. Without such training you put yourself in the position of trying to rescue a drowning man when you cannot swim yourself. You may have heard the phrase, "I desire to know in order to serve." This was and still is used in some forms of initiation ceremony. However before using it one must have a clear understanding of what you will be required to know and to whom the service will be given. The greatest of all questions was that asked in the Castle of the Grail, 'Whom does the Grail Serve?' But as an answer to your question it does at least show willingness.

If you have visions of yourself fighting the Forces of Darkness with sword and wand, think again. Few, very few, of all those who pass through the Pillars of the Temple are fitted to undertake such work. Think instead of learning about yourself, how you think, understand, study, and above all how you feel. Aim to make the very best of yourself and in that way you will one day be able to see the best in others, and, where it is imprisoned, to free it.

Form a group of like-minded friends by all means, but for discussion only, do not take on a job for which you are as yet untrained and untried. Use what you have learned to find the right
school or teacher, if you have the talent you will inevitably end up teaching others. If you really want to start a magical group make sure the others go through this book as well, then you will all start on the same footing and it has some chance of stabilizing and not creating havoc in your environment. Remember, magic is not something you can deal with on a hit or miss basis, you are working with powerful latent forces within yourself, look what happened to Dr Jekyll!

There are many Paths in the practice of magic, do you know which would be best for you?

There are many traditions to choose from, Qabalah, Egyptian, Greek, Celtic, Shamanism, and the various traditions of the Craft, sometimes referred to as Wicca, including Gardnerian Craft, Traditional and Family Craft as well as the old and new Pagan religions. Many people choose the Egyptian because it is perhaps the most recognizable, but it is not the easiest. Choosing a Tradition in which to work needs a lot of thought and research, at this early stage all you need to know is that there are choices, but leave them until later.
Part of your year's work will include a text on some of the best known Mystery Religions, with some practical work to help you understand the principles behind them. By now you should be getting an idea of the kind of work that lies ahead of you, and not only the kind of work but the amount of work.
You will be hearing a good deal about the Western Mystery Tradition (WMT), and it may need some clarification. It is the opinion of many modern occult teachers, myself among them, that if you are of western descent the best tradition for you (and the WMT includes most of the Mediterranean Mystery Religions) is that belonging to your own hemisphere. This is not to decry the eastern philosophies, but they were fashioned for eastern minds and hearts. It does not mean that one is above the other, merely that they work along different lines and see things differently.

Do you think of yourself as a potential magician or as a mystic?

A leading British occultist once said 'All magicians become mystics in the end'. Whilst I balk at the use of the word 'all', I would agree that a large percentage eventually arrive at a point where magic and mysticism blend. The best example can be seen in Ursula Le Guin's trilogy, The Wizard of Earthsea. The hero's transition from Mage to Mystic is very finely drawn. Magicians, although they can and do work solo, are most often found within a working group, a mystic, however is almost always found working alone. This fact must play a part in your final choice when the moment of decision is reached, however leave it for now, you cannot possibly make a true decision as yet.

What do you think is needed to be a good magician?

Use the following list as an indication. First and foremost you must have a belief in something even if it is just yourself. You will also need patience, tolerance, understanding, curiosity, and a good memory is vital

as you will soon have a head bursting with so many pieces of readily available information it makes the Encyclopaedia Britannica look like a paperback. You should have a keen interest in all things around you and good powers of
observation. A fertile imagination is basic equipment for a magician. Health and a fair degree of physical strength, the Art of the Mage is not for seven stone weaklings. Good all round general knowledge, common sense, an interest in, and some ability with, handicrafts. A sense of humour is vital, if you can't laugh with your God(s) then leave magic to those who can. A good balance, you will be standing for hours at a time; an extra language is very useful, there are many important books in either French or German that have not been translated. A grasp of mathematics and logic can be important in some areas such as geomancy, astrology, etc. If you enjoy cooking you will do well in alchemy, strange but true. An ear for music is important, a tone deaf Magus can be at a disadvantage in certain areas of occult work. A love of Nature, poetry and art are especially useful when working with elementals. These are a few, there are many more. Read, and keep on reading, but don't take everything as gospel. Always hold in your mind the fact that nothing stays the same forever and change is one of the great patterns of the Universe. Be adaptable, use everything to hand but be prepared to try out new ideas and if they are better, change over. Tradition can be beautiful, but it must be allied to adaptation.

Do you know what is meant by the Path of the Hearth Fire?

This is the name given to ordinary every day life when it is lived as a sacred tradition. Unless you were destined to live alone, then at sometime or another you must conform to this Path and pay its dues.
These dues are the work you do every day be it as a doctor, a housewife, a painter or a road sweeper. It should be
done to the best of your ability with love and understanding and pride in your work. It can also mean marrying and sharing your life with someone, understanding their highs and lows, their hang-ups and their talents. It means tolerating their faults and acknowledging your own. It is the creation of children and the sharing of their wonder as they grow. Teaching them to see things as they are, but also showing them the other magical mysterious world of enchantment. It is making them aware of their future role as Wardens of the Earth in terms of ecology and the care and maintenance of other forms of life. It is the most important Magical Path you will ever tread, though few are able to see it as such.
If you are in your teens or early twenties read this book through, then, unless you are already on the Path of the Hearth Fire, put it aside until you have made some progress along this most precious of paths. If you ignore this advice remember, the Path will catch up with you, and at some point in your life you will have to put aside the magic and attend to the Hearth. One of the most promising young students the Servants of the Light (SOL) has ever had, started the course at sixteen with the written permission of his mother. His work was brilliant for his age, yet when the time came for university he had within him the courage to set the course aside for a few years, knowing that we would be there when he was ready to return, more mature and with a strong foundation behind him. He will be the better and stronger for showing such strength of purpose.

If you have already set foot on the Path, i.e. you are settled in a job, or you are married, or have a life partner, then make certain of two things:

Introduction

1. That your partner is not so antagonistic towards your studies that it causes continuous dissension between you.
2. If you are lucky enough to have either an interested partner, or at least one willing to support you in your studies, then thank your God(s) for it and never allow the work to possess your time to their exclusion.

Do you know what you are taking on in treading the Path of High Magic? If, at some future point you do become a fully trained magician, you will not have reached that point without at some time saying to yourself '.. .if I had known it would be like this I would never have taken it on'. Don't worry, every magician since Moses has said the same thing, and even meant it sometimes. But in some core of your personal being you know darned well you would do the same thing all over again. For the rest of your life no matter what grand title or honour may be bestowed upon you, you will always know yourself to be a beginner. As you reach the top of one level you will be at the bottom of the next. But you will always have something new to take on.

Even at this novice stage expect your life to take on the general aspect of roller coaster. Because you are changing the ideas and habits of a lifetime your own inertia will throw the book at you. Students have been known to change jobs, houses, countries, and partners in the throes of the first year of occult study. The Higher Levels do not believe in taking what is offered without testing it to the limit. The trouble is what they define as your limit and what you define as your limit tend to differ, widely. This is not a

winter evening class course, it is a whole year of hard work, but the rewards will not only show themselves on the Inner Levels. You will find your everyday life taking a similar turn for the better. The meditations will lower your blood-pressure, alleviate stress and improve your general health. An improvement in the quality of your understanding of people and their problems will show in many ways. When your workmates and neighbours and even your in-laws start asking you for advice and telling you their troubles, then you can be fairly certain that your inner self has begun to shed its light around you.

The hardest lesson to learn is to ride the inevitable brickbats and not be tempted to hit back. This is something that the occult shares with the martial arts. Both make you stronger, in different ways, both train you to achieve inner calmness. A martial art teaches you to fight, then trains you not to do so. The occult art trains you to control your environment, then shows you that control is not needed, all things have their appointed time.

I urge every reader to consider their reasons for taking this course very deeply, especially those coming to the occult for the first time. If you wish to make this study simply one of interest and research, fine, so long as you fully understand that you cannot work magic without some kind of training. That training will take time, effort and discipline.

Do you intend to follow this course to the letter, or do you intend to read the exciting bits and leave the rest?

If the first, you are a rarity, good luck. If the second, no comment!

Having done my best to explain and

perhaps to discourage you it is now time to make a decision. Go back and do the pathworking to the Temple
again. If you still accept the Temple cord, then I will do my best to help you and to set you on your way.

The First Month

Laying Strong Foundations

Date started:

Date ended:

The amount of time and effort put into each month is a matter for you to decide, but remember this, work is reflective, too little effort will show few results. Several hours of hard work once or twice a week and nothing in between will'show the same patchiness in your studies. It is better to give small amounts of time spread over the day, each day, with perhaps an extra hour at weekends. This way the continuity of study will soon show results in steady progress.

Preparing Your Temple

When it comes to building a temple or lodge room, to make it effective, keep it simple. It is all too easy to become dazzled by an array of materials and over-elaborate decorations. Keep in mind that you are building a place in which to work, meditate, and contact the more subtle levels of your inner self. A temple does not need to look like a stage set for Aida to be fully effective.

This is not something to take up as a hobby, you are laying the foundation stone of the "Temple Not Made With Hands" that we all carry within us, this
is and will always be the real temple. As you build the physical temple it will become the reflection of the inner one. If the outer temple is slovenly and untidy, the inner temple will be in a like state. An important rule of all occult work is this: All work proceeds from within, therefore all work undertaken on the physical level will reflect the state of your inner self at the time. It is an ideal way in which to keep a check on one's progress.

There is something else you should know, when all the work is done and your temple is finished, you will no longer need it. You will use it and get a great deal of satisfaction and wisdom from its use, but as you progress you will use it less and less for it will internalize within you. This was always the intention. By that time you will have become aware of, and will be using the great Inner Temple available to all who can work at this level. But without the actual building of the physical temple you would never have found the key to its door.

Traditionally a temple is built with all new fittings and equipment. Nowadays this is not always possible, so
when circumstances indicate a need for careful spending it is time for tradition to give way to common sense. As long as everything is thoroughly cleaned and freshly painted the all important Intention will make it acceptable. If you live in a semi-detached with thin walls, think about using a Floor Cloth (see p.31) instead of a temple. Ritual chanting and strange noises can upset the neighbours, and incense smoke billowing out of the windows could mean a visit from the local fire brigade.

A temple once built should stay that way if at all possible. But if needs must you can at a pinch dismantle it when necessary. However this will

mean reconsecrating it each time. If you move house, the temple must be deconsecrated, taken down, and the room cleared psychically before you leave. Instructions for this will be given at the end of the book. The temple will also need to be re-consecrated if rebuilt in the new house.
The clearing of a room that has been used as a temple or lodge room is very important. Bricks and mortar store power, it is this ability that builds up an 'atmosphere' in old houses and churches. If this power is not released you will leave the incoming tenants with a problem that can range from strange noises and smells to a 'haunted' room with an atmosphere that will render it completely unusable.
Always keep the door to your temple locked, only those who will be using it should be allowed to enter. It is not something to show off to your friends, or to be included in a conducted tour of the house. Watch the children, they can show enterprise at an early age and have been known to charge school friends an entrance fee to look around their parents temple, with embarrassing results for all concerned.
Your temple must be kept spotless at
all times. Give it a thorough cleaning before each quarterly ritual, and never enter it in a state of anger or filled with resentment, no matter what the cause. Calm down first, then, with a clear idea of what you want to do, or what help is needed you will get a better result and at the same time keep your temple free of any taint.
If you have a choice, the room selected for your temple should be as quiet as possible and preferably with little possibility of being overlooked. Your first task is to empty the room completely and go over the floor with great care, taking out nails, replacing squeaky boards, and smoothing the wood. When this is done get down and scrub... hard. Everything must be cleaned thoroughly, walls, ceiling, and paintwork as well as the floor. Inspect the doors and windows and see that they are secure, rattle free and draught proof. Windows should have bolts and the door a good lock and an inside bolt. If the weather permits, work with the windows open to the fresh air for at least part of the time.
Now for the electrical points. You will need a heater in the winter and this must be placed well away from any area where you will be moving about. You might consider a small wall heater set high enough not to interfere with the work. If you intend to work mainly qabalistic magic you will also need a point in the eastern wall where a small light, to be set above the throne of the Magus, can be plugged in. In addition you will need a point for a tape recorder when using music or recording a ritual or both. It is very important that you start a small collection of suitable music for use in the temple. It can help a great deal in the creation of the right mood and atmosphere. In another chapter we will be discussing the basis of such a
collection, with some suggestions for titles.
With the preliminary work done it is time to start thinking about paint or wallpaper. I personally prefer paint, it is quicker, easier and there is much more choice of colour. It can also be easily changed when the temple needs renovating. Choose a shade that will blend overall with your intended furnishings and robes. Some of the new tinted whites on the market are ideal. Unless it is a very sunny room go for the warmer shades rather than a cooler tint, then the surrounding paintwork can be done in a deeper matching shade. Aim for a light, warm effect that lifts the spirits when you enter. The ceiling presents you with a choice, you can just paint it white or you can paint it a midnight blue and apply silver stars made

from kitchen foil and arrange them in a pattern to match one of the main constellations such as the Plough, Cassiopeia, or Orion, any good astronomy book will ive you the basic outline, and the public library will have plenty of them. With the addition of a soft pearl bulb in a white spherical shade this will give the impression that the temple is open to a night sky filled with stars and a full moon. It will take time and effort, but the effect is just short of breathtaking.

Now it is time to think about curtains. Measure each wall (with the exception of the window side) and find the exact centre, then fix a three foot curtain rod at a height to match that of the window. This will enable you to hang a curtain in each quarter that can be changed according to the season. Good choices would be, green for spring, gold for summer, dark red for autumn and perhaps a dark blue for winter. Where the window is concerned, get a good quality net in enough quantity to make it difficult to
see into the room from across the road or garden when the curtains are open. The curtains themselves should be of fairly heavy material and lined. To save expense the quarter curtains can be made in a matching lightweight lining silk. As an alternative you could use panels representing the different traditions such as Egyptian, Greek and Celtic (see Figure 2). Alternatively, you
(Figure 2 is inserted here)
might prefer to use pictures. We will deal more directly with decorations next month. It might also be a useful idea at this time to fix a bracket to the southern wall at a convenient height, this is to hang the thurible (the incense burner) out of harm's way once it has been used to purify the temple.

If you have double glazing that is ideal, if not you might consider making a light wooden frame and filling it with a double layer of heavy duty polythene. Held against the window by wooden pegs this will go a long way to making the room sound proof from the outside, and draught proof as well.

Flooring is very important and unfortunately an area where you cannot afford to skimp on cost. You may be working barefoot during some rites so a plain wooden floor is out. Even if you use varnish or a polyurethane product it will be very cold and uninviting. Carpet if you can afford it is by far the best. Either a plain square that leaves the edges of the room uncovered or wall to wall. To be accurate it should be black and white squared but unless you have a Masonic furnishers near by it will be difficult to obtain, though you can sometimes get a bathroom carpet in coloured squares, alternatively you could try carpet or cork tiles, or a plain one colour carpet. If money is tight use industrial felt or just carpet underlay. Don't use throw rugs, they are slippery and can be extremely dangerous, especially if you are carrying a lighted candle or a sharp ceremonial sword.

Adequate heating is essential and your temple should feel warm and inviting, working in freezing temperatures is neither necessary nor conducive to a good ritual. A night storage heater can be useful, or an electric fire as long as it is fixed to the wall out of harm's way. Remember you will be wearing long robes, and in the summer they will be of light synthetic silk, a material that flares up very easily. Never use a gas heater of the portable type in a temple. The slightest brush against them and your robe will catch fire. Whatever kind of heating you use, minimize the risk with a guard. In any case one piece of non occult but

essential equipment in any temple is a bucket of sand for just such emergencies. In the hands of the inexperienced a thurible full of burning charcoal and incense can be lethal. Consecrate it if you must but keep the bucket handy!
The temple is now ready for its first magical act, its ritual cleansing. You might like to do this after you have scrubbed the room and before painting, but most people like to do it when the basic work has been done and the room seems to have some semblance to the temple it will soon become.
From now on, in fact as soon as the flooring is down, do not enter this room wearing your outdoor shoes. Have a pair of soft slippers just inside the door and use them when you are working and change again when you leave. If you have other people working with you get them to do the same, get into the habit now.
Now for the cleansing, first clear the room of all your working tools, paint, brushes, etc, and anything that may be lying around. Now bring in a bowl of water, preferably rainwater or water taken from a running stream and a small quantity of salt. Place them on the floor and kneel beside them. Fold the fingers of your right hand into the blessing position, the first two fingers extended and close together, the others with the thumb folded into the palm of your hand. Now point your fingers at the bowl of water. Fill your mind with the thought of water as man's greatest blessing for without it he cannot live. Take a breath and hold it for a second then intone this blessing prayer:

In the name of the one creator/creatrix (You may change this for any God name you prefer to use.)
I bless and consecrate this element of water to my use.

Use your imagination to 'see and feel' a rush of light and heat flow from the top of your head and down your arm, through your fingers and into the water. Do the same with the salt using the same words but substituting the word salt for water. There are many ways of doing this and you will be taught some of them but for now, at the beginning of your training this is sufficient for your purpose. Tip the salt
into the water and gently swirl it round so that it dissolves. Rise to your feet and with the bowl of blessed elements in your hand proceed to cleanse the emerging temple.
Starting in the eastern quarter dip your fingers into the salt water and flick it over the floor saying:

Cleansed and blessed be this quarter of the East where the light is born.
(Move to the South and sprinkle the water as before and repeat:)
Cleansed and blessed be this quarter of the South where honour courage and love are revealed.

(Move to the West and repeat the sprinkling a third time:)

Cleansed and blessed be this quarter of the West where the inner voice of the spirit is heard.

(Move to the North and for the fourth time cleanse with the water:)

Cleansed and blessed be this quarter of the North wherein dwells the spirit of the earth.

(Move to the centre where the altar will stand for most of the time and cast water there saying:)

Cleansed and blessed be this place where the four quarters meet and where the light of this holy place will be lit.
(Now sprinkle the windows and doors saying:)
Cleansed and blessed be these places of entering and departing that nothing of evil shall enter and all that is good shall come forth from this place of peace and harmony.

Now your temple has had its first cleansing, the real consecration will come later, but from this moment this
room is a place set apart and blessed and you must treat it as such whenever you enter it. You will find that the atmosphere within the room has changed subtly, and there is a distinct air of the otherworld about it. This feeling will grow and intensify in the coming weeks.
You may not be able to set aside a room purely for use as a temple, and in this case your need is for a temple that can be put down for use, then rolled up and put away. For this you need a Temple Floor Cloth. You will need a large new sheet for the base. Bind the edges with a wide gold braid, but leave on one side a space about two feet wide to act as a door. This space will be in the West. Now you will need some coloured felt and embroidery silks or wools. Tackle the East first. With some black felt cut out the shape of a pillar about twelve inches (30cm) in length. Use any picture of an ancient pillar as a guide. Do the same in white felt, but outline it with a thin silver braid or silk to make it stand out from the sheet. Set the pillars about two feet (60cm) apart and sew them to the sheet as neatly as you can. If you want to add to the effect you can pad them slightly so that they stand away from the cloth. Now, do the same with the other quarters.
Now cut out a circle of blue felt about 12 inches (30cm) in diameter and sew this between the pillars of the East. Do one in red for the South, one in green for the West and one in gold for the North. Why these colours? Think about it, East is the station of air, so use sky blue, red for fire in the South, the green of the ocean for the West and gold for the cornfields in the North, which is the station of the Earth Mother. For the centre of the Temple Floor Cloth make a circle quartered with the four colours (see Figure 3) or you could copy the beautiful Rose
(Figure 3 The Temple Floor Cloth is insserted here)

Cross as pictured in the Golden Dawn. That however needs real skill with your hands. You now have a basic temple floor plan that can be cleansed and consecrated by the same methods used for the temple room. In addition you will need a linen bag large enough to take the Floor Cloth when it is folded in which to keep it clean and safe. If you line this bag with any kind of silk, real or synthetic, it will also keep it
insulated from any undesirable influences.
This Floor Cloth needs only to be unwrapped and spread out for your temple to be ready. However, before it can take on the aura of a temple it has to be used like one. Daily work and meditation must be carried out within its

boundaries until it can fill the room with the atmosphere of a true Temple of the Mysteries. This comprises the

The First Month

first month's work on the actual temple, some of it may spill over into the following month, if so don't worry about it, there is no hard and fast rule that says you must do this much in a month, it is merely a guideline. Now it is time to turn our attention to that other more subtle temple, you. You must also be 'built', cleansed and prepared for the work ahead.

Preparation of Self

Self purgation can be as painful as it sounds, nor does it help to tell you that unless it hurts you are not doing it the right way. However if you are serious about this year of work and dedication then some form of clearing out and cleaning up is going to be required.

First, an explanation of what is meant by the term 'self purgation'. When you started to build your temple the first thing you did was to empty it of everything, furniture, curtains, carpets, etc. You scraped off the old paint and scrubbed everything down until it sparkled. It did not seem an odd or unnecessary thing to do, it felt right that the room should be stripped of the old useless things that cluttered it, and that it should be made as fresh and clean as possible. If this is so, how much more important it is that the highest temple of all, you, should also be cleared of outworn and dated thoughts and troubles, and made as clean as possible.

All sacred enclosures such as churches, temples, chapels, etc., have a set approach to the sanctum of the Godhead. First there is the place where the ordinary meets the extraordinary, the porch, the entry gate, the peristyle or the physical body. It is the place of meeting, the Horizon of the Human Spirit. From there we pass into the first of the subtle realms, the nave, the

inner court, the hypostyle, the astral body. Then comes the place of separation, in a church it is the screen dividing the main part of the building from the increasingly sacred territory. In the ancient temples it is the narrow passage that leads on towards the place where the God and Goddess dwells, in us it becomes the higher mental body. Finally there is the small empty room, the High Altar, the Veil of the Mysteries, the Adytum, the spiritual spark of a human being.

All these parts of ourselves emanate from that inner divinity that gathers increasingly denser envelopes of matter as it descends earthwards. Once born into a physical body we gather a lot of unwanted things, useless false conceptions gathered during our formative years and after, in the same way that old furniture and unused rooms gather dust. In order to be able to use these parts of ourselves again as they were meant to be used, we must first clean them up and renovate where necessary.

So where do we begin? In the past. Each day as you work in the temple, as you go to work, on the train, waiting for a bus, in the traffic jam, the bath, under the hair dryer or anywhere you find a few mintues to spare, start tracking your life so far. It doesn't have to be precise or even terribly accurate, you may bring back just dim memories but it will be there. Get a pocket notebook, get several, and keep a pen handy at all times especially at your bedside for some things can surface in an early morning dream. Start with what happened to you yesterday and the day before, last week and the week before that, last month and the month before that, and so on. Keep going back and noting down the outstanding memories. Do this throughout the first month and get back as far as you

possibly can.
The chances are the clearest images will not be the happiest, this is because we learn important lessons from our unhappy experiences and so we tend to remember them with greater clarity. You will be tempted not to look at them too clearly, but when you hit one of these times stop and look at it more closely. Try to work out what you learnt from that experience and if you have applied the lesson you learnt then. What brought about the incident? Who instigated it? Go through it in your mind with as much detachment as you can. Remember, it cannot hurt you anymore, so try to see it from a distance of time and space and make a new judgement. Note all your findings down.
When you come to the end of the month, read through your notebooks as if you were researching a character from history. Write down the way you see that character noting good and bad points, where they should have acted differently or where they acted well in a given circumstance. Then having weighed up the whole story take a long calm look at that person, who is also yourself. A human being with talents and faults and the ability to learn. What you are now is the sum total of all those joys and griefs. You are no longer tied to the past, so make a fire outside somewhere and burn the notebooks, when nothing remains scatter the ashes to the winds, that part of you has been distilled into what you are now, and you will refine it still further in this year of new beginnings. Bless that old 'you' and let it go, you have made it through your trial of self purgation.
You will be hearing a great deal of the word dedication in the next year, it means different things to different people. To some it is the dedication to
an ideal, to others dedication to money, power or greed. For you the dedication is to yourself for this year, to go deeply into your inner self and to seek out the real person you have been hiding all these years. When you have more experience the word dedication will come to mean something much deeper to you. It may be that it will set your feet upon a path from which there will be no turning back, but until then your only dedication is to seek out your inner self.
Real magic is not just a matter of ritual, though ritual can help, nor is it concerned simply with casting spells etc., though again it can help with these things. Real magic is the realization of what you are and what you can become. It is being able to see your potential and knowing you can achieve it, in your everyday world as well as the inner world. Change your perception of yourself and you will start a chain reaction that will sweep through all the levels of your life. So give yourself this one year as a gift and dedicate it to finding the real you.
This will not be easy, the real you has been hidden away for years. It may not want to be brought out into the open. The 'outer' you that has been fronting all these years will most certainly oppose your efforts. It will not want to give up the limelight, it may well succeed in stopping you within a few weeks or even days. Its weapon is one of the most powerful in the world, inertia, sometimes called apathy. There is a cartoon character called Garfield. Garfield is a cat with very basic aims in life, to eat, sleep, and reign supreme. Anything or anyone that gets between Garfield and these aims gets mauled. The personality can be very much like that! Anything that stops it doing what it wants to do is in for a rough time.
An occult writer famous for his

common sense once wrote, 'it takes about eighty days of consecutive meditation for it to become a habit'. Think about that. My bet is that you are already saying to yourself, 'Well, maybe I could just read the book, I don't need to actually do it'. Well I'm afraid you will have to do it if you want to find the original self you left lying around somewhere way back. If you don't, you will always wonder if you could have done it, and you will never know will you?

Inertia is what makes you turn over in bed on Sunday morning when you promised yourself the night before that you would get up, mow the lawn, wash the car, prune the roses, and take the kids to the Safari Park. Inertia keeps that nearly finished sweater in your workbox when all it needs is one more sleeve. It keeps you looking at a TV programme that bores you stiff when you could turn it off and do something worthwhile. It is the main cause of drop-outs in evening classes every winter because it means getting out of your armchair and catching a bus. The power of inertia is frightening and extends to all walks of life and through all levels of social behaviour. It draws on an unlimited power, you and millions like you.

If you turned one tenth of that power towards doing something really constructive and forward thinking you would probably head the firm you currently work for in about five years, at the very least you would have risen considerably higher in the ranks. Yet even now the alarm bell will be ringing in your head. Your inertia beast is stirring restlessly and getting more worried by the minute. It would much rather you went back to reading the evening paper and sleeping through the late night film than think about the mountain of potential power hidden
inside you. Digging back into your past and searching for the person you were meant to be is going to happen over your inertia beast's dead body. And that is exactly what is needed. That same inertia will dog your footsteps for the whole of this year, I cannot help you, you must help yourself by always being aware of its presence and its power. It will think up the most lucid and convincing of arguments to stop you from doing this work. Inertia keeps the world from going round!

However it will weaken as you show determination but the only answer is self-discipline and lots of it. You will hate it, but the rewards will be so great that if you are successful you will never look back, and that goes for both your magical and your non-magical work. Most attempts fail because people set their sights far too high for the first few weeks. Ideally your aims should stretch your ability to cope, but not so much so that inevitably you must fail. Sneak up on your inertia beast.

The first stop is to start a routine that you feel able to keep up with just a little more effort than usual. Break the time needed for your daily disciplines and exercises into small pieces, then with luck the beast will hardly notice... until it is too late. Do just two minutes of relaxing exercises and two more of breathing each morning and at odd times in the day for the next month. And if you think you cannot possibly do enough in four minutes I suggest you sit and look at the minute hand of your watch for four minutes. It is surprising how long it can be. You may as well learn right away that time seems to have a different exchange rate in occult work. Do three , or four breathing exercises whenever you have a minute to spare throughout the day. They can be done silently and without anyone being the wiser even jammed

together in a rush hour train, or waiting at the supermarket checkout. That leaves only the meditation period and study time to be found each day. Now traditionally meditations are done in a quiet room sitting in a certain posture. But this book is kicking tradition out of the door in favour of shaping occult training around your everyday life, this is as it should be but rarely is. Your occult life and your everyday life should intermarry, your religion, whatever it is, your beliefs, and the practice of them should never become a one day a week affair. They are part of each other and will complement each other, providing you allow them to do so. If you can find the time to do a quiet meditation, fine, but if you are a busy housewife and mother, a student, a nurse or doctor, a harrassed executive of either sex, or working shifts, there are other ways to meditate and get good results.

Meditation can easily be done 'on the hoof, walking the dog is ideal or even a long solitary walk in the early evening. Choose your walk carefully and apply your common sense, you won't get much done if you walk your dog in a much used park. But for those who live within easy distance of a wood, beach or little used common ground this is an easy and pleasant way of meditation, simply fix the mind on your subject and put the rest of you on 'automatic'. Hand washing, ironing, polishing the silver, doing the hoovering, strap hanging on the bus, behind your copy of the Times on the 8:15 in the morning and/or on the 5:45 in the evening behind the sports page. Try it listening to your favourite classical music, (no, Mick Jagger is not conducive to meditation). You can still put the Sunday paper over your face after the roast, just meditate instead of sleeping. Doctors have found that

stroking a cat on your knee is capable of alleviating stress, try it for meditation — I can recommend it. If you are a managing director tell your secretary to hold all calls for ten minutes and put your feet up on the desk, if you are the secretary convert your boss to meditation and do it together! Jogging is another good time, but not the bath, you are inclined to relax too much and slide under the water.

Carry your little notebook with you at all times and jot down the main points of your meditations and write them up later. Change and adaptation is an essential part of occult work and although there will be many 'orthodox' occultists who will object strongly, one of the things that must change is the idea that meditation can only be done effectively in silence, privacy and stillness. This is an ideal, when you can't have it, adapt to what you have.

With regard to how long a meditation should last, there is no set time. However it makes sense to ease into it gently, and just ten minutes a day for the first month is quite enough to spend in meditation. To force yourself into an hour or so right at the start will give your inertia beast real hope for the future. Of course there will be times when you actually feel like spending more time in meditation. Fine, that is the time you will get the most out of it, and as the temple grows you will want to spend more time in it, soon a rapport will grow between you, then once the room is painted you could put in a chair and try doing a meditation there on alternate days.

Meditation subjects for the month

Use each one for two or three days:

1. 'Magic is the Art of Causation'.

2. 'Magic... speaks to the subconscious mind of man through ...symbols and rituals.
3. 'Change is Growth'.
4. 'There is no part of me that is not of the Gods'.
5. The subconscious mind ... works through images not words'.
6. The Universe is a Living Organism'.
7. The Tree of Life'.
8. 'Symbols are a means of communication, a form of shorthand'.
9. 'Astral Magic is meditation materialized to visual imagery'.
10. All things are possible to a trained mind'.

(Figure 4 is inserted here)

Robes

It is time to think about making your first robe. Nothing elaborate, a simple one with no hood and a plain white cord. According to what time of year you start this course you can choose either wool, cotton or synthetic silk. Do not buy expensive material, you will only use it for a short time. You need only five pieces to make a robe and you will see the pattern in Figure 4. Brown or black is best, no fancy colours. No, black is not a symbol of evil, it is the colour of the rich earth where seeds grow to maturity, as you are doing now. Tradition says you should make your own robe, and by hand. You

should at least sew a bit of it, even if it is only the hem. But as there are some people to whom the threading of a needle is one of life's greatest mysteries, seeking help in such cases can be excused.

Reading and Recording

The next thing is to go to your local library and get a reading ticket, get several if you can. If not, persuade a friend or relative to get a ticket and let you use it, you will be doing a lot of reading from now on. If you have the good fortune to live in London then make an effort to obtain a reader's ticket to the British Library. You can find almost every book you could ever want there. You will need the signature of a leading member of your community and it will take a while but it is well worth it. You must also get into the habit of making daily records. In a Mystery School you would be required to send these to your tutor every month, but even if you never join a school you should keep records of your work, thoughts, and the realizations that stem from your work. It is only because people kept such records that we have any knowledge of the Order of the Golden Dawn, and other ritual groups at all. So keep them each day and don't let anyone but yourself see or handle them. They will make interesting reading in later years, and perhaps provide an inspiration for others when you are no longer here.

These records should note your basic times of exercises, breathing and relaxation, your meditation subject, the duration of the meditation and your realizations on the subject. Keep your entries short and to the point. Allow yourself no more than fourteen lines per day. Get into the habit of extracting

just the essential material from your meditation and recording it with accuracy and brevity. Try and make one line do the work of three. This will teach you conciseness of mind, and to arrange your thoughts in a logical pattern. To help you, you will find an example of an entry at the end of this chapter.

You may not know it but you are already building what is called a Magical Personality. This is the 'air' that comes upon a magician when in the temple, it speaks of control, power, and command. You have a long way to go, but you started the seed of your Magical Personality the moment you decided to take this book seriously. You will soon notice that when you enter the temple you feel different in yourself. When you start a meditation or an exercise, or when you are writing your daily report, you feel a different person to the rest of the time. Let this feeling grow slowly, for it is the gradual emergence of the inner magician. We will speak more of this in the next lesson.

Before we go into the exercises and set work for the first month let me say something about your promise and your acceptance of the cord from the High Priestess during the Temple Path working. I urge you most strongly not to make such a promise if you have no intention of keeping it. I repeat what I said at the beginning, there is no substitute for a personal teacher and/or a real Mystery School. But this book can take you part of the way, providing you honour the promise you have made to that higher part of yourself you saw as the High Priestess.

In the following pages you will find the exercises, reading studies, text, and illustrations, plus an example of a daily entry to help you begin your records of

what I hope will be a year of achievement for both of us.

Relaxation Exercises

Your daily routine must always start with the relaxation exercises. You can do most of these in bed in the few minutes between waking up and getting up. Turn on to your side and curl up into a tight ball and tense your body tightly, hold it for no more than five seconds then let go and flop out straight. Start checking for areas that haven't flopped enough. Shoulders and the back of the neck are prime targets for tense muscles at any time of the day. Concentrate on them and try to loosen them even more. It will take time, after all you have been tensing them up for years. The tiny muscles between the eyes and just over the ears, (the ones that hold your glasses up) are next on your list. Most people who wear glasses brace the muscles just above and behind the ears against the arms. You must teach them to let go. Lastly check fingers, toes and jaws.

Now breathe in, right down into the belly while you count off four seconds, hold it for two seconds then let it out counting four again. Repeat this three times. Now get up and sit on the end of the bed with your feet flat on the floor. Drop your arms and head down between your legs and hang there for a few seconds, then straighten up slowly until you are sitting upright, then let yourself flop right back onto the bed and let go. Do one more breathing exercise, count four in, hold for two, out for four. Now you can get up and have breakfast.

Housewife or outside worker, or both, you will have a coffee break, and you may spend it talking with friends and co-workers; instead try using it to relax the neck and shoulder muscles again. If you do not go out to work make a set time in your day that will allow you a few quiet minutes to yourself. Find a comfortable chair and put it in front of the window and sit down. Breathe as you did this morning, four seconds in, hold for two seconds, then let it out still counting to four. Do this three or four times, and it will make your whole day more relaxed.

Throughout the day, wherever you are, try and relax those shoulder and neck muscles at least three or four times. It is an area very prone to tenseness and is the cause of most headaches. Most of it stems from the use of the wrong type of pillow. The usual shapes are not the best for our neck muscles, we need most support in the hollow where the head slopes into the neck. The old fashioned round bolster was ideal. The Japanese have been using cylindrical wooden neck rests as pillows for centuries. Think of the way people lean back with their hands linked behind the back of the neck, that is the kind of support your neck needs. A small flat pillow with a soft towel rolled into a cylinder and placed in the hollow between neck and head will show you the difference.

If you have the time during the day try this experiment while lying on your bed. In addition to the towel roll under your neck, place one under the small of your back and a third one under your knees. The body will then be fully supported at the three most needed areas, relax into the supports and feel the difference.

If you have an interview, a board meeting, or any event that may be causing you apprehension or stress during the day, just before <you go in consciously relax the shoulders, neck, jaw, and those tiny but important muscles between the eyes and behind the ears. Take a few fourfold breaths,

then go in there and wow them. Later on in the book we will talk about using magical visualization to aid such times.

((Note: at the end of the Mediation section include a Distraction Table: Illustion 5 on p 45 of the book))

Meditation

There are two basic kinds of meditation, all the other kinds spring from "one of these. The first is active. This means that you take a symbol, a picture, a phrase, or statement and mull it over in your mind to the exclusion of all other thoughts. Look at its basic concept, the way it is phrased, how many ways it can be interpreted. What does it mean to you personally in terms of mental images, abstract meaning, or what knowledge do you already have with which it may be aligned. The aim is to extract everything you can from such a subject and then to record the essence of your thoughts.

The second kind of meditation is passive. Here images are allowed to rise in the mind as they will, formulating around a set mantra, symbol or idea. You will use the active form of meditation for most of your year of work, this is because you are building a foundation of control over your personality. Later you will be shown the passive way, but after you have established a basis on which to work.

You will find in the first few weeks that other thoughts will intrude as you meditate. Push them aside firmly and bring the mind back to its task. If you are meditating in what is known as the God-form position, that is sitting upright with the hands resting on the knees in the manner of an Egyptian Pharoah, you may find the body getting restless after a few minutes. Interference will range from 'jumpy' legs to an itching nose. Noises you have never bothered about before will annoy and distract you. This is normal

and to be expected, it is the body's way of saying it disapproves of such discipline. Persevere and it will slowly die away.

At the end of your meditation make a quick summary of your thoughts, gathering them together. Now sit up straight and stretch hard, then relax

with your usual techniques, do two fourfold breaths and end the session. When doing a meditation whilst walking the dog or in the morning train etc., you may find your surroundings will distract you at first, but you will soon develop the ability to 'switch off.

Write down your thoughts in note form and extend them later at your leisure. If something pertaining to your meditation comes to mind later in the day, include it in your record under a separate heading marked Further Realizations. Remember to keep the entry short and concise. Head the page with the date, time and place, and note how many times you were distracted from the subject, see Figure 5. Seeing the number decrease over the weeks will give you great satisfaction. If ten minutes is too long for you to meditate at first, cut it down to five minutes, or, cut the ten minutes into two sections of five minutes each. Keep to this for the first two weeks, then gradually increase the time until you are up to the full ten minutes by the end of the first month. Take it at a pace you can keep up with just a little more effort than usual.

For the first week concentrate on slipping into a routine of relaxing and breathing exercises first thing in the morning and at odd times during the day, plus five minutes minimum meditation on one of the set subjects. Try to do a little on the temple each day or evening even if only half an hour or so, that is your main task this month, along with the cutting and fitting of

your robe. If the work on the temple spills over into the next month, do not worry, do what you can.

This month's required reading consists of two books, Magic, Its Ritual, Power and Purpose by W.E. Butler, and An Introduction to the Mystical Qabalah, by Alan Richardson. Both are published by the Aquarian Press and though inexpensive to buy, will lay a firm foundation for your understanding of the world of magic.

Read the W.E. Butler book a few pages at a time either in bed or just before retiring, then think over what you have read before you go to sleep.

You may find the terminology somewhat dated, it is thirty years since it was first published, but the author was undoubtedly one of the finest teachers of the occult in the last fifty years.

An Introduction to the Mystical Qabalah, is by contrast a book designed purely to instruct, and this it does admirably in easy to understand language. Since the Qabalah is the mainstay of the Western Mysteries it is important that you read this book thoroughly and make yourself familiar with the mandala of the Tree of Life. We will go into this in more detail next

Figure 6 insertion

month, but until then keep reading the book and drawing the Tree of Life as described until you are able to do so from memory. It may be small compared with some magical tomes but it is packed with common sense teaching and will be a mainstay during your year of training. Do not start the course without first obtaining these two books.

This has been a long chapter but many things needed to be explained in depth, it is important for your future progress that you start with the right basics. Each month I will give you the titles of the books needed for the following month so you will have them ready to hand. When you have

finished this month's work and not before, buy yourself two lengths of cord, one black and one white, long enough to go round your waist twice and hang down in front of your knees. Twist the two colours into one cord. You have worked hard this month and you can celebrate by tying the first knot in your waist cord, it is a special kind of knot and instructions on how to tie it are given in Figure 6. Your last task is to read over the questionnaire and your answers and see if your viewpoint on them has changed. Re-examine your aims in taking this course and record your findings.

Example of Record Entry

Friday 25th January, 1986 Walking dog on the Beach.
7:30 pm.
Subject: 'The Universe is a living organism.'
Realizations: As I understand the words 'living organism', it means something that lives and thinks and recreates itself and interacts with other forms of life. Could this mean that the Universe as an organism is what we
would call 'God'? Living beings are composed of other living organisms, i.e. cells. Are, we, and indeed all forms of life, cells in a much vaster living being. If so we are all part and parcel of each other and everything that lives, including any aliens we may meet 'out there'. (Distraction, remembered scenes from film ET, also feeling of pleasure that my dog and I were part of each other, not so happy about being part of my boss!) Aware of sea birds and in a strange way of the sea itself being part of me, and me a part of them.

Saturday 26th January, 1986
Bedroom
10:30 am.
Subject: as the 25th.
Realizations: Have been thinking about this belonging to everything everywhere. It could have a lot of disadvantages! Realized that if one accepts this view, you have to take the good with the not so good. It means I am even a part of certain activities undertaken by other people with which I personally disagree, like vivisection. (Distraction, children outside.) This means I must bear part of any blame there may be attached to such activity. This is getting deeper than I like... If I am part of all things I am also part of and therefore in part responsible for the things other people do... But it includes the good things as well. Had an image of a bee in a hive, an individual within a wholeness.
Further Realizations:
This subject keeps linking in with my life in general. I don't always find it comfortable, it makes me think about things I'd rather not think about! Take note of the fact that associated

symbols and images are beginning to rise, i.e. the bee and the scenes from a film, this means that the meditation is beginning to affect the subconscious mind already.

Reading List

Ashcreft-Nowicki, Dolores, Building a Temple (Aquariana Publications, BCM-OPAL, London WC1N 3XX)
Brennan, J.H., Experimental Magic (Aquarian Press, 1976)
Butler, W.E., Magic, Its Ritual, Power

and Purpose (Aquarian Press, 1982) Butler, W.E., The Magician, His Training
and Work (Aquarian Press, 1982) Fortune, Dion, The Mystical Qabalah (Benn, 1935) Richardson, Alan, An Introduction to the
Mystical Qabalah (Aquarian Press,
1981) Wang, Robert, The Secret Temple
(Weisers, 1981)

The Second Month
The Four Cornerstones — Sight, Sound, Scent,
Touch
Date started
Date ended
In this second month your meditations should be coming along well and reasonably free of distractions though there will always be a few to contend with from time to time. But keep your 'distraction graph' going for another month, or even two if you feel you need the incentive. Remember, in the absence of a personal tutor you must keep an eye on your progress. The success of a book such as this relies heavily upon your integrity in keeping to the schedule and your determination to make it through to the end of the year.
The Pillars
By now the temple should be spick and span, newly painted or papered, and hopefully with the curtains up and the floor covering down, so we are ready for the next step. Whether your final choice of tradition is Qabalah, Greek, Egyptian or whatever, you will need two pillars in your temple, one black, and one white or silver. There is a great deal of symbolism attached to these pillars and all of it may be used with any tradition you may come across now or in the future.
They represent the two great archetypal forces of form and force, male and female, positive and negative, spirit and matter, construction and destruction, but never think of them in terms of good and evil. If you have read the Introduction to the Mystical Qabalah, as required, you will also know that they represent the two side-pillars of the Tree of Life and as such you will be working with them a great deal. They are also the Gateway to the Inner and Higher levels and as such they guard the way to knowledge. All problems can be reduced to one or other of these two power points, to stand between them at initiation is to stand between the worlds. To work between them, as in the office of the East, is a great responsibility, and not to be taken lightly.
The pillars themselves are fairly simple to make and there are two ways of approaching the task (see Figure 7). You either buy two lengths of plastic drain pipe from a DIY shop or ask a local furniture shop to let you have two of the heavy duty cardboard cylinders around which carpets are rolled. I prefer the latter as they are bigger (get them about 6-inches (15cm) in diameter

(Figure 7 insered here)
and cut them to no more than 6 feet (2m) in height) and being heavier are more stable when placed in position. For each pillar you will need two squares of wood, one about 14 inches (35cm) square and the other 11 inches (28cm) square, and 2\ to 3 inches (6-8cm) deep.
Get a local carpenter to cut holes in them to fit the pillars, then with impact adhesive stick the squares together and fit the pillars down into

the holes. If necessary add some more adhesive round the base of the pillar so that it remains firm and snug. This gives you a base of two steps to each pillar (see Figure 8). An alternative method is to
(Figure 8 inserted here)
get two square shaped boxes (as strongly made as possible) or two tins. Gone are the days of large biscuit tins, but a good substitute can be found in very large sized paint tins. This gives a round base instead of square but that does not matter. Place the pillar into the box or tin and fill with sand or in the case of tins you might try quick drying cement (see Figure 9). Since the pillars are sometimes used in the other quarters make sure they are not top heavy and are easily moved.
The capitals or tops of the pillars will need two more squares of wood, about 10 inches (25cm) square. Plywood or chipboard will do. These are fixed to

the top of the pillar with a good coating of adhesive. On top of this, glue a circle of cardboard (a slice taken from the rest of the cardboard roll is ideal). For the sphere that traditionally crowns the Pillars of the Pylon Gate, use two childrens' playballs painted to match. These are glued to the cardboard ring which will hold them firmly to the top of the chapter.
Figure 9 inserted here
All that remains to be done is the painting. Use a gloss paint for the black pillar and either an aluminium paint or a spray canister for the silver. When you place the pillars in position put the black pillar on your left as you face into the room, and the silver pillar on your right as you face into the room. This is
done so that all influences enter the temple from the inner and higher levels. In this position the pillars attract things into the sacred space. There is a time when the pillars are reversed, you will learn about this at a later stage of your training.
The Altar
There are three shapes an altar can take, the double cube, which is the one you will be using, and is known as the 'Altar of Sacrifice', the rectangular or 'Altar of Communion', and the circular 'Round Table of Companionship'.
The altar of the double cube is traditionally 'navel height to a six foot man', but you may have to adjust this to suit your own comfort. It is no use sticking to tradition if you happen to stand five foot six, or six foot five. Unless you are a good amateur carpenter have your altar made professionally. It should be in the form of a cupboard with a shelf inside to take such things as candles, altar cloths, incenses, wicks for the lamps, and a file with your rituals, etc. (see Figure 10). The door should close
Figure 10 The Altar of Sacrifice- inserted here
firmly and be provided with a catch or small bolt (black). When finished, paint it black outside and white within and

place it in the centre of your temple.
With the placing of pillars and altar, the atmosphere in the room, which has been growing steadily, will take on a much deeper and more subtle quality. It has ceased to be a 'room', it is now a 'temple in waiting'. As each item is added the mood will increase and absorb the new piece into itself. This is why you do not need to consecrate each piece separately,

the atmosphere will seep into it on all levels. Something for you to remember and understand is that all things have subtle levels not just living things. Every chair, table and lamp has its counterpart on the astral and spiritual levels. As the level gets higher the shape changes and eventually can be seen by those who have the sight as the shimmering energy pattern that is the original thought-form of the designer.
When you finally consecrate your temple, the blessing and intention bestowed upon it will cover and penetrate all things within that space both living and inanimate.
You now have pillars and altar, time to look for chairs. First of all try the local markets and second-hand shops. Look out for those with a high elegant back and arm rests. If necessary start with one for the East, and make do with ordinary chairs until you can pick up the kind you want. Clean them thoroughly and whilst doing so bless all those who have owned them before and the craftsman who made them. This helps to dispel any unwanted attachments from former owners. Re-varnish if needed, polish them until they gleam then put them in place. If you are aiming to work in a group at some time in the future, look for small tables to stand beside each chair. They will hold candles, lamps, rituals, instruments and things like spectacles
and water glasses. The latter are a good idea, as the combined effect of incense and candles can dry the throat and cause interruptions in the form of coughing bouts. While we are thinking of candles and lamps, now is the time to get in that bucket of sand in case of fire!
You should have finished your robe by now so you can start making the altar cloths. You will need a large square of black silk, again the kind used to line coats will do if you cannot run to pure silk. It should cover the altar top with a drape of around 12 inches (30cm) all round. At each corner sew a black silk tassle. These can be bought in furnishing stores, if you cannot find black, get white and dye them, you want them as large as possible. On top of the black cloth you will need a white linen cloth that can be either plain or edged with lace if you prefer. A large size man's handkerchief with a small neat edge makes a good cloth. Try to have at least two cloths so you always have one clean.
Start looking around for a bowl of blue glass, ideally it should have a stem and be the size of a small soup bowl. You are most likely to find them in antique shops and markets. This is for the altar light, fill the bowl with oil and float a lighted wick on top, or, if you find oil too messy, use a child's nightlight in the bowl. If you do, make sure to use only those with a foil cup as this protects the bowl from cracking.
A word or two about the altar light. No ritual should ever be attempted unless this light gleams upon your altar. It is the same for almost every tradition and there is a good reason for it. It represents your contact with the Higher Levels, you may call them the Great White Brotherhood, the Lords of the Bright Face, the Gods, the Archangels or whatever. On a deeper

Figure 11 The Quarter Banners of East and West inserted here
South Figure 12 The Quarter Banners of North and South inserted here
level it connects all within the temple with the Lord of the present Aeon, it is at once a protection and a beacon on the Inner Levels that states where your adherence lies; with the Forces of Light. The bowl is blue because it symbolizes the Great Mother who carries the Lord of the Aeon.

Precise names do not matter here, it is the great and unknowable principle behind those names that lie at the core of every faith.
If you have a fairly large room you may have enough space for a small single wardrobe in which to hang your robes. If this is not possible try to have one on a landing or tucked away in another room. It is essential to keep robes away from contact with other clothes, the influences and residue from the outside world can stick to the sensitized robes and can enter the temple with them. This applies also to the slippers you use in temple work.

These should be placed neatly inside the door of the temple and never used outside it. If you are tied for space you might consider a small curtain fitted across one of the corners. This blends in quite well and with small coat hooks will take at least four robes.
The Quarter Banners
Decorations should be kept to the minimum for effect. One piece to each wall is quite sufficient. Always make and use them in sets and do not mix the traditions or you will get a confused ritual as the Forces try to amalgamate the different symbolism. The easiest to begin with are the quarter banners (see Figures 11 and 12). They are made from a good quality satin in the appropriate colour for the quarter, i.e. blue or gold for the East, red or crimson for the South, sea green or deep blue for the West, and corn gold or the Qabalistic colours of Malkuth for the North.
Cut out a pentagon/shield shape, adjusting the size to your own needs, but leaving \\ inches (4cm) all round to turn under as a hem. Tack up the hem, then cut out a matching shape, but \ inch (1cm) less all round, in one of the new iron-on interlinings. This can be bought by length at any material counter, ask for a coat weight. Lightly pin the interlining to the back of the banner taking care that you cover the turned-in hem to within 1 inch (3cm) of the edge. Now simply iron it on and remove the tacking thread.
If you want to go further you may edge each banner with a contrasting ribbon and finish off with a ready-made fringe on the two lower edges. Fix a cord to the top edge, or even sew a painted coat hanger into the top edge and you can hang it up neatly. The symbols applied to the banner are your
own choice. You can copy those designed for the Golden Dawn. You can use the triangles of the four quarters with their astrological symbols as in the illustration, or you can use Egyption or Greek symbols as you wish. Cut them out of heavy felt and tack them lightly to the banner, then you can change them as you wish.
You can of course make the banners much longer, and using the technique of felt applique, copy figures of mythology and their symbols. You can let your creative talents run free on this one, but keep it to the one piece of decoration for each wall otherwise it will begin to look like an art exhibition rather than a temple.
One final word about decorations, many shops nowadays use polystyrene shapes as windows decorations, and you would be surprised how many 'occult' type symbols turn up in shop windows, Tutankhamun heads and Greek figures among them. Often a shop can be persuaded to part with them for a small sum once the window is redressed. Try your local DIY or home decoration shop, they often have polystyrene tiles that imitate the ceiling moulds in stately homes. Some of these are very appropriate, such as a sunburst, or a classical moulding. Hand-painted they can be used with

great advantage in a temple, either as quarter decorations, or on the ceiling itself.

Using Incense

Next month will see the completion of your temple and now is the time to start increasing the atmosphere with the use of incense. Smell is the most evocative of all our senses and later on we will be exploring its use as a means of contacting the Inner Levels, but for now we will concentrate on the use of

smell to build a feeling of 'being apart and sacred' in the temple. First of all what do you intend using as an incense burner? The cheapest and one of the safest is a small clay plant pot with a pot saucer under it. Fill it with one third earth and one third fine sand (aquarium sand from the pet shop is fine). On top of this you may safely place your charcoal and incense. The clay saucer will enable you to carry it without getting burnt, and there is virtually no danger of it toppling over. A thurible is a special burner for incense and has three long chains with which the container is swung from side to side. It takes an expert to use it with safety, if you have been an altar boy in your youth, then go ahead, if not stick to the clay pot!

Charcoal can be bought already impregnated with material making it easier to light, otherwise you have to mess around with methylated spirit and that adds to any danger there might be. Better safe than sorry where burning charcoal is concerned. Fancy burners on slender stems may look elegant but one swipe of a sleeve and your consecrated bucket of sand will be needed.

A bundle of long wax tapers are a useful thing to have in your altar cupboard, use them to light quarter candles, charcoal (with matches you need at least 3 or 4 to get them well alight) and of course your centre light, which is always the first one to be lit, and all others are ignited from this centre point of light.

To begin with all you will need is a store of three or four basic incenses that are ready made by a reputable firm. A list of addresses is provided on page 251. You can of course get and use a good quality church incense from most branches of the S.P.C.K. They may also sell you wax church candles

in various sizes and lengths as well as sanctuary oil, wicks, and charcoal. However they may refuse you unless you prove that you represent a genuine church or chapel.

All suppliers have a comprehensive list of ready made incenses. From this choose a Solar and a Lunar incense, one specifically for meditation, and an ancient one still in use after thousands of years called 'Kyphi'. These give you a fairly wide range of uses, and you can add to them slowly. Your inner self will soon become accustomed to certain incenses and will automatically slip into the right frame of mind when it is smelt.

Throughout history incense has been used in connection with ritual and worship, and without it temple work feels flat and uninspired.

There is no doubt that when sitting quietly in a softly lit temple, watching the incense smoke spiralling upwards and smelling the age old perfumes something stirs within. It has been proven that smell is an aid to memory, and perhaps sitting thus within a sacred enclosure the mind can reach back into its own far off past and return with fragments of knowledge long since forgotten.

You will find that there is an incense for every day of the week, every month, every planet and zodiac sign. So much in fact that you will soon forgo buying and will get the urge to make your own incense. It is easier than you think, though the most effective and the most ancient need sound herbal knowledge and great skill to blend correctly. Still there is no reason why you should not be able to put together a sweet smelling and practical incense for your own use.

All herbs and aromatics are aligned with one or other of the planets. Once you understand this you can blend one with another using resins and gums to

bind them. If you are really going into this you will need a pestle and mortar to grind up the raw materials and some small airtight jars in which to keep them. The table of planetary incenses can vary from tradition to tradition, but a good basic one would be:

Sun: Mastic, Frankincense, Ambergris, Saffron, Laurel, Orange rind, Storax.

Moon: Myrtle, Camphor (both solid and oil), Benzoin, Jasmine, Tuberose. Mercury: Lavender, Cinnamon, Cloves, Galbanum, Mace, Storax. Hawthorne.

Venus: Rose and Rose oil, Lignium Aloes, Musk, Sandalwood, Saffron, Violet.

Mars: Tobacco, Lignium, Aloes, Hellebore, Rowan oil, Dragons Blood, Benzoin.

Jupiter: Nutmeg, Ash, Gum Benjamin, Sage, Basil, Agrimony, Henbane, Cedar.

Saturn: Cumin, Mandrake, Pine, Rue, Yew, Sandalwood, Myrrh, Black Poppy.

Neptune: Camphor, Red Storax, Opoponax, Elm, Willow, Heliotrope.

Uranus: Patchouli, Clover, Hyacinth, Red Storax. Pluto: Holly, Origanum, Eucalyptus.

The simplest of incenses for a ritual concerning knowledge, communication or mind in any form would be a mixture of lavender and pine resin gathered straight from the tree and ground together with a little oil of lavender. You can have a lot of fun if you simply forget about which scent goes with which planet and just mix handfuls of sweet smelling herbs together with a little essential oil added. Garden herbs and culinary herbs can all be pressed into use.

There are some excellent, inexpensive books on the subject of herbs and incenses as well as the more comprehensive and of course more expensive ones. I have given you a list at the end of this chapter as well as one for .suppliers both of ready-made incenses and the raw materials, see p.251.

Your library will be able to come up with a copy of Culpepper's Herbal which will tell you the planetary influence for almost every herb you can name, and more than a few you never knew existed. It is an area of knowledge that repays study and has a wide variety of information easily available.

Music

As with incense, music is an important adjunct to your temple work and will enhance your ritual work considerably if time is spent on a little research and a careful selection is made. Of course you may not like the type of music most useful to you. Your personal choice may run to traditional jazz or Heavy Metal. To use the vernacular, 'Tough', because there is no way you are going to be able to use either in the temple, not if you want it to remain oh its contacts anyway.

Music is capable of effects at least as strange and certainly as uplifting as incense, but, you must also understand that just as there are some scents that call up the darker forces, so there are certain types of music, and even certain combinations of notes, that can tear apart the fragile fabric of magical work. Therefore you must choose your temple music with care.

There are obvious pieces of music such as Hoist's Planet Suite which gives a complete range for all the planets, but you will need other kinds as well. Get yourself a filing case, or a Dalex Expanding Wallet which is a

cardboard file with pockets for each letter of the alphabet. Make and keep an index of your occult books with a card for each one containing title, author, publisher and date of publication. Do the same for your music but head the card with the type of ritual or meditation for which you intend to use the cassette, for example:

GREEK
Manos Hadijadakis 15 Hesperinoi
CELTIC
Bob Ste\yart
Journey to the Underworld
CRAFT M. Oldfield Celebration

This will make it easier for you to choose without going through each one. Because music is so personal, I can only give you a sample of the kind of thing I use in my own temple and you will find a small list at the end of the chapter. If you look around the record shops you will find an amazing amount of usable material. I have come across Egyptian harp music, Greek temple hymns (a little odd sounding to our modern ears but very evocative), traditional Jewish music and things like Alan Stivell's Celtic harp music. All or any of this is just the thing with which to build up a small but adequate collection.

Music has been one of the sacred arts since ancient times and has been used for healing, education, meditation, and all forms of Inner Level work. As you will learn in the next chapter, it is intimately concerned with colour for

both are basically rates of vibration. The Old Testament is full of references to the use of music as a form of worship, one of the most evocative images being that of David dancing before the Ark. The early church also used music to great effect culminating in the beautiful Plainsong and Gregorian Chants. Though primarily Christian, these chants can be used in many different rituals and traditions simply because they are specially designed to lift the consciousness onto another level.

All music is composed of three elements or threads that combine to create special vibrations that act and react on the ear, the consciousness, and the soul. These three elements can be classed as rhythm, melody and harmony. Harmony is the basic ingredient of music. A musician friend has described harmony as the receptacle or Grail of music, with rhythm as the vital essence or energy poured into the harmonic form. Melody organizes these two basics into the finished product. Music will, indeed must, be an integral part of your temple work, and at the end of the chapter I have given book titles that will help you to understand its importance.

This completes the second month of temple preparation and we can now turn to this month's preparation of self.

Preparation of Self

'Does the magician believe in many gods?' asks W.E. Butler in his book Magic, Its Ritual Power and Purpose. He goes on to answer himself ir^this way. 'Yes, but his views on their nature are not quite what may be expected from him'. Like his contemporary, friend and tutor Colonel C.R.F. Seymour,

Butler believed that there is no real difference between spirit and matter. That God, gods, and man as well as everything else in the universe were part and parcel of each other. The gods therefore were extensions of that mystery we call the Creator or Creatrix, the Sons of God spoken of in the Bible, beings made perfect in previous manifestafeons of the universe and thus standing in relation to mankind as a kind of elder brother. Mankind is another, less perfect extension, with some way to go before it attains the same status, but with one great advantage, man has knowledge of life in a physical body.

This may not seem to be an advantage when you are out of work, or facing a difficult exam, or the baby wakes up and cries just when you thought you had got it to sleep, but it will be, one day! As Butler says in his book 'See (yourself) not as a stranger in the universe, not even as a separate being apart from it, but as part of that living diversity in unity, and say.....I am a Child of Earth, but my Race is from the Starry Heavens.' This is not just a fanciful thought, the sooner you realize that you are as much a part of the Pole Star as you are of your family, that the only difference between you and the gods is one of experience on their part, and the use of a body on yours, the sooner you will be able to work with and through both the gods' and the universal laws.

By now you should have a fair idea of the Tree of Life mandala. So if instead of drawing the sephiroth as spheres you substituted ten differently shaped containers in different colours and imagined them being filled from above the topmost glass you would have a pretty good idea of how the same influence/spirit/God-form fills each
and every container from the most spiritual (Kether) to the most physical (Malkuth) without changing the basic

Figure 13 The Tree of Life

essence (see Figure 13). All that changes is the shape and colour of the form holding the essence. You are one kind of form, a God, or an Inner Level being is another kind of form, but they contain the very same essence of life. Kether may be a chalice of the thinnest and finest crystal, and Malkuth may be an old chipped toothmug, but the

i 'champagne' tastes just the same.

What you are working towards in this year of self study is the realization of your own place in the universe, an important if very small part. 'Know Thyself' said the ancients, but it is not so easy. Knowing yourself means not lying to yourself about yourself. It means learning to love yourself as you are with all your faults, it does not mean doing nothing about those faults.

Draw the Tree of Life on a piece of paper and start at the top. Think over what you have read about Kether in the Introduction to the Mystical Qabalah. Leaving out all the highly spiritual symbols we see that Kether is the highest sphere (not the holiest...they are all holy). We will take it therefore as symbolizing the best in ourselves. What do you consider to

be the best thing about yourself? Take your time and think about it. When you have an answer write it down within the sphere of Kether. Now go on to Chockmah, this is the wisdom aspect of the Tree. Look at yourself honestly, think back and find a time in your life when you said or did something that was wise. Write it down in the sphere, and move on to Binah. Binah symbolizes understanding, so you have to ferret out some time in your life when you were truly understanding, we are not talking about sympathy or pity, but understanding. When you have found it, write it down. Work your way through the Tree like this until you have a Tree picture of yourself. Now draw another Tree in the same way and note all the times when you were the opposite of each sephiroth, again you must be very honest.

When you have worked your way through the two Trees, use them as meditation subjects working with the positive Kether on one day and the negative Kether the next, and so on
down the Trees. This will occupy twenty days out of your month, but it will also give you a valuable insight into yourself. Remember to keep your daily records.

Meditation

Your ability to meditate should by now be getting much easier to handle and with less and less interruptions on your graph. There are at least seven levels to meditation, ranging from a light reverie to a deep trance that is next door to coma. A highly trained magician will be able to achieve a fourth level without too much trouble/fifth afid sixth are the province of the mediator, something quite different to meditation.

The light day-dream is very much a first level, you are using, or should be using, a second level in your daily meditations. This is a level at which you can gain much useful information, but from which you can be fairly easily awakened. If you were aroused by a sudden loud noise or some kind of emergency the worst that would happen is a feeling similar to a 'falling' dream when you wake with a start. At the third level the same kind of thing might cause a rapid heartbeat, some rise in blood-pressure, or sometimes a sudden drop, and very probably a bad headache later on. At the fourth level, which is approaching a light trance, the results might cause a fainting fit, cold hands and feet, and some disorien-tation, or even a slight loss of memory for a few hours.

From this you will see that if you are attempting a deeper level of meditation you must ensure as far as possible that you will not be disturbed. You will rouse quite naturally from the session after your usual ten minutes or so. Your mind and body have become

used to this stretch of time and will keep to it unless trained to take longer. When working on the deeper levels you will be using the temple and locking the door, and even using a 'Do Not Disturb' notice if need be. Ordinary household noises, phones and voices will not touch you.

Make %sure your back is well supported, a small footstool is a good idea so that the knees are slightly higher than the hips, this is a position often seen in Egyptian heiroglyphics (see Figure 14). Start your meditation

Figure 14 Meditation Position

as you always do, but make doubly certain that you are fully relaxed. Before you begin, build in the idea that your temple, or wherever you are meditating, contains a winding stajzcase that leads up through the ceiling

to another room just like it. Concentrate on your subject and follow the meditation through for a few minutes, then, in your imagination, get up, leaving your physical body sitting quietly and walk to the staircase. Climb steadily getting the feel of going round as you climb until you move right up
into the replica of the room you have just left.
Go over to where your chair is waiting and sit down in it, allow yourself to sink into another, but deeper level of meditation. For the first few - times you will find yourself flipping back into your room downstairs. When this happens just climb the stairs again and repeat your actions. Try to keep the third level going for a few minutes (increasing this gradually until you can do at least five minutes), then stand up and go down the stairs into the first and physical room. Then allow yourself to come out of it making sure that you earth yourself well, feeling the chair beneath you and the floor under your feet. Have a glass of milk or something to drink and a plain biscuit beside you as this helps you to settle into the physical quicker than anything else.
Third level meditation is not something to do every day, but only when you feel you need to go deeper into a subject. Not more than once a week until you have been doing it for at least six months. Then try twice a week, but if you start to get a reaction, headaches or any disorientatibn no matter how slight, leave it alone for a month then go back to just once a week. You may be one of those people who have a natural barrier at the second level and it is unwise to force an entry in such circumstances.
Creative Visualization
By using your imagination to climb the staircase you are entering a new phase in your training, that of creative visualization. You may already possess a good 'inner eye' but it will still need to be trained to create detail and to replicate sound, taste, touch and smell on the inner levels. If you do not have a

fairly good imagination you will have to put in some hard work for almost eighty per cent of magic depends upon this talent.
Everyone without exception has the equivalent of a T.V. screen inside their head. It is on to this screen we flash pictures from our memory bank when needed. This is how we recognize people, things and places, even how some of us read books. If, as you read these pages you make them into a series of pictures inside your head then you are already using one of the basic cornerstones of magic, your imagination. Man is the only animal with this faculty, and because of it we have art, sculpture, literature and music. But it goes even further. There is nothing around you at this moment that is not the product of someone's imaginative idea. Everything you see comes from a thought, an idea, a vision in someone's mind. Later on that idea becomes a drawing, a plan, or a blueprint. From there it progresses to the prototype, and finally it comes fully fledged into the material world.
You may not want to believe it but everytime this happens, even with something as mundane as a new design for a vacuum cleaner, it follows an age old magical rule, Idea/Pattern/ Object, in occult terms, Desire/Emotion/Manifestation. The trick in magic is to concentrate to the exclusion of all else on the desired objective, to fill your mind with a charged emotion, and to make your inner picture as detailed as you can.

This is not as easy as it sounds. It takes time and patience and without a trained imagination it is almost impossible.
So how do you begin to train the inner eye? First things first, before you can build a correct and detailed picture in your inner eye you have to know what things look like on the outer
level. So your first task is to observe and to retain what you observe. Much of this training will also involve memory so you can cheer yourself up with the thought that you are doing two things at once.
One of the fun ways to train your observational powers is to play what occultists call 'Kirn's Game', after the Kipling character. In the book the young Kim is shown a tray of some dozen or so objects, Jae is given two minutes in which to commit them to memory. Then the tray is covered and the objects have to be named. As you grow more skilled you will be able to say how many are of the same colour, the same shape or type. When this is achieved start using a picture, preferably of a group of people. When the picture is covered try to remember who was standing where, who were wearing hats or were bare-headed, what the person in the left hand corner was holding, was it in the right or left hand?
You can get the whole family in on this, you will be doing them a favour as well as yourself. After all why should you be the only one in training!
As you do your shopping, or walking the dog, going to work or even in your office block, look about you and try to find things you have not noticed before. Especially try looking up, you will be amazed at the interesting and unusual things ten feet above your head. Give yourself a target of ten new things every day for a month, but, do not write them down, recall them in situ in as much detail as you possibly can.
If you are in a town or city new to you take some time out to walk around and notice outstanding landmarks, but in sequence. If you do it this way I guarantee you will never get lost in a strange city again. Your mind will automatically come up with a map of

those same landmarks even after years away from the place. After a while this observation of surroundings becomes second nature and you will be able to recall not only places but the people you were with and the conversations you held.
At night before you sleep you can take the^same route and see in detail everything you saw in the physical. This is one of the ways in which your magical training will benefit your everyday life. When you meet someone new, note the surroundings as well, and in your mind's eye write their name on some convenient but conspicuous place. Later you will be able to recall the place and your subconscious mind will put up the picture of the person complete with name.
Children think in pictures until they go to school, then eighty per cent of the time their imagination is 'educated' out of them. The subconscious mind of man is like a child, it too thinks, learns and works through the medium of pictures. It is a part of us that evolved long before words and writing became our foremost means of communication, but the subconscious has never forgotten the old way, which is why ancient heiroglyphics arouse such interest and emotion in some people. The picture writing stirs something deep within them. Although it is old this part of our mind is very powerful, it is the magician part of us and once allowed to practice its old skills will soon regain its expertise.

When a child leans to talk, it 'pictures' the action or object with the word. Watch a two year old concentrating on a new toy that he has been told is a donkey. To him the picture of that sound has four legs, long furry ears and feels soft and silky. Show him a picture of a horse and he will
probably say 'donkey', the picture in his mind comes up with four legs, long ears, and a soft coat. He now learns by associating a new word with a similar picture that a horse is larger, a different colour, etc. By linking picture and word together a child can learn a language very quickly.
When we as adults learn a new language we tend to forget, unless there is a marked aptitude for learning, to make the association between word and object, this makes it very hard going. The old biblical phrase 'ye must become as little children' can take on a whole new meaning in occult training.
Think back for a moment to what I have said about incense and how it evokes memories from your past. Can you see how it all fits together? The evocative power of scent, the highly trained inner eye, the unfolding of memories going further and further back (as you did during your first month's training). One day you will pass an invisible barrier deep in your mind and find yourself in an age and maybe a country strange to you, yet at the same time familiar. This is the beginning of far memory, and the experience of lives lived long ago.
A good magician stores useful images in the same way a good farmer stores hay for the winter. In the early stages of training, relaxation and meditation help to clear the mental attics of unwanted clutter. Once neat and tidy, they can then be used to hold new and potentially useful magical images against a time when they will be needed.
The use of creative imagery to enrich your life on all levels is part of your heritage as a Star Child. But it has been brought into ridicule and decried as 'fantasy and day-dreaming' because man is afraid of its power over him. Yet it has a way of seeping through and

making itself felt, as in the hugely popular Fantasy Role Playing Games, and the Dungeons and Dragons industry.
Poets, bards, and wandering troubadours were held in high esteem in the middle ages because of their store of tales, songs, and epic poems, but most of all because in their telling of these things they were able to cause pictures to rise in the minds of their listeners. They were transported into the realms of fantasy by the use of voice and word. Such men could, and did, sway the minds of kings and emperors, and some changed the course of history. When they spoke, the draughty hafis were silent, their listeners transported to battlefields and strange lands.
Listen to any good storyteller today, there is always one in your office, or frequenting your local pub or bar, and see how their way of telling a tale evokes dear and detailed images in the minds of those listening. This is the secret of the successful comedian, he is someone whose way of telling a joke makes you laugh not at him, but at the image he has created in your mind.
As I have told you before, everything has an opposite, this creative imagery has a dark side, for anyone who learns to project the images in his mind with force and emotion can sway the masses. Look at history and see the power of men like Hitler and Churchill, so different in motive,

yet both wielding the same kind of power. Any charismatic leader has learned this technique, or uses it unconsciously. But it starts within the mind's eye.

What do we mean when we use the word visualization. Many people think quite wrongly that to visualize means to project an actual image in front of them. Not so. Let me use analogy to show you what is meant by visualization. Put the book down for a moment and lean back in your chair, no doubt you have a photograph album in your house with pictures of your parents, relatives, or friends. Perhaps you have a favourite photo, if so recall it to mind. If you can, speak out loud and describe the photo in detail, who is in it, where it was taken, what they were wearing, etc. What you are doing is visualizing. You are 'looking' at that picture with an internal part of your mind that acts like a screen.

Let's try again. Imagine that you have been stopped outside your house by a stranger and asked for directions to the nearest post office. Again if possible speak the directions out loud. You will find as you do so that pictures of the various streets and landmarks you are using as guidelines are appearing on your mental screen. You can train your visual techniques at odd moments during the day in the same way (I hope) that you are still doing the odd relaxation exercises and interim meditations. By making it into a game that can be played on railway stations, in airports, and anywhere that involves waiting a while, you can train without taking time away from other things, and without it ever becoming a boring discipline, something that kills most people's initial enthusiasm for occult training after a few weeks. I have given you some extra visualization exercises in the monthly summary at the end of the chapter.

The Temple Ring

Let us return to the subject of the Magical Personality about which we spoke in the first chapter. By now you will be spending quite a bit of time in the temple and no doubt you will have noticed that when you enter it you feel a very different person, and of course

you are, your task is to consolidate this Temple Personality and to make sure that it manifests only when you allow it to do so. Therefore it is time to buy or, if you have the skill to make, your Temple Ring.

Gold is of course the best, but expensive, silver slightly less so, but a magical ring must have a stone, and a genuine one, this will put the price up even more. If you can afford it, fine, if not then look for an old one. Maybe an elderly relative has one to give or even sell to you, if not, a second-hand one can be bought and ritually cleansed of its former influences.

To clean a ring, or indeed anything small like jewellery one of the best ways is to place it in clear running water overnight. A mountain stream is ideal if there is one fairly near. Place the ring inside a tin in which you have made several holes top and bottom, then tie the tin firmly to a heavy stone so that it will not get washed away. If possible it is a good idea to camp overnight near the stream then you can meditate on the ring and use your visualization techniques to 'see' it being freed of all former influences. Alternatively, you can tie the ring securely to a fishing line and anchor the line to a tree or stone, this way the ring floats freely in the running water.

If this method of cleaning is not practical then you can try another way. Remember how you blessed salt and water for the ritual cleansing of your temple room? You can use the same method to clean your ring. When the elements have been blessed, tip the salt into the water in the same way as before (use only a minute amount of salt as it can corrode) and suspend the ring in the mixture for at least seven hours.

Now you can consecrate it to your own use, your second real piece of ritual work. Prepare yourself by reading Appendix C and work on the Middle Pillar exercise until you know it by heart. On your altar place the centre light, a bowl of water, a small saucer of salt, some incense, and a fan made from the feathers of wild birds collected by yourself from wood, common or beach. Put on your robe and your slippers and sit in meditation for a few minutes with the ring on the altar as a focal point. Think of its stone as being porous, waiting to be filled with your Magical Personality. See it as being totally empty, dean and fresh.

Now perform the Middle Pillar exercise until you can feel the spheres lighting up inside you. Then continue into the circulation of force until you can feel yourself surrounded by an egg-shaped aura of power. Hold this as steady as you can and imagine a beam of brilliant white light coming from between your eyes and entering the ring on the altar. This beam carries from your Higher Self the gift of 'Search for Perfection'. Now feel a second beam of light coming from your throat, it is a pale lavender colour and carries your desire for 'Knowledge in order to Serve', it too enters and fills the ring. From the heart centre comes a brilliant golden light aiming for the ring and filling it with 'Desire for Harmony Within the Self'. From the genitals comes a ray of deep indigo. It rests upon the ring imbuing it with 'The Understanding of Creative Power'. Finally from your feet comes a banded ray of russet red, olive green and black, it fills the ring with 'Strength, Endurance, Discretion, and Discrimination.

Now go to the altar and bless the water and salt, (the charcoal block should already be lit) sprinkle on enough incense to give a small amount of smoke (but not enough to choke

you!). Pick up your ring and hold it over the water, sprinkle it with a few drops and repeat:

With the element of Water, symbol of Understanding and Faith I consecrate this ring to my use.

(Do the same with the salt and repeat:)

With the element of Earth, symbol of Spiritual Growth I consecrate this ring to my use.

(Now pass the ring through the incense smoke and say:)

With the element of Fire, symbol of Service, Honour, and Loyalty I consecrate this ring to my use.

(Finally, wave the fan of feathers over the ring and say:)

With the element of Air, symbol of the Creative Words of Power I consecrate this ring to my use, oh ye mighty ones of the Inner Realms take note of my promise made this day. 1 shall strive with all my strength to wear this ring with grace, truth, and full understanding of my responsibilites, so mote it be this day.

(Now place the ring on your finger [the right forefinger] and let the stored powers and blessings flow through you. Sit again in meditation for a while and think on what you have just done. Then clear away your things from the altar, leave the light burning for a while longer to 'feed' the

atmosphere, and record your working in your diary. Make a silk bag with a drawstring in which to keep your ring, do not wear it for show, it is a working ring. It is put on last of all your ritual apparel and completes the build-up of the assumption of the Magical Personality.)

From now on when you are working in the temple practise the Banishing and Invoking ritual given in the Appendix D. Read the ritual carefully and work on it until you can do it from memory. Also begin to build up the Astral Temple by means of pathworking.To do this you place your chair just in front of the door and sit in a meditation posture, take two or three fourfold breaths and relax body and mind. Then start to build in your mind the picture of a door, make it distinctive, old and heavy, with ornate hinges and lock. Take a few days to get this door just right, until you can recall it instantly. Now open it and stand on the threshold looking into your Astral Temple. Keep to your position in the doorway for a few days and gradually build in your imagination the temple of your dreams. Keep it fairly simple, it can be Greek or Egyptian or qabalistic, it can mirror your physical temple or not, but build it day by day, little by little. Do this until you can move about in it as easily as in the physical one. Furnish it with all that you think you need, spend time on visualizing each item as clearly as possible. Always remember to close the door firmly when you leave.

Meditation Subjects for the Month

'All magical work begins within and is projected outwards.'

'The Tree is a diagram of forces not things.'

'The subconscious mind is the Magical Agent...the conscious mind controls and directs.'

(These subjects are taken from W.E. Butler's book, take not^ of his remarks about the use of phantasy and symbols)

'To the magician, mind and matter are a continuity.'

'Magic has not died, merely increased in complexity.'

Now you have worked through your second month no doubt you are wondering at the heavy workload. Be assured....it gets harder!

Reading List

Culpepper's Herbal (Foulsham, 1952) Maple, E., The Magic of Perfume (Aquarian Press, 1976) Miller, Richard Alan, The Magical and Ritual Use of Herbs (Destiny Books, 1985) Miller, Richard Alan, The Magical and Ritual Use of Aphrodisiacs (Destiny Books, 1985) Stebbing, Lionel, Music Therapy (New Knowledge Books) Sturzaker, J., Aromatics in Ritual and Therapeutics (Metatron Publications) Tame, David The Secret Power of Music (Turnstone Press, 1984)
Vinci, Leo, Incense (Axjuarian Press, 1980)

Recommended Music

Call ofCamelot, Norman Miller (Summit

Lighthouse, Box A, Malibu, Calif 90
2&5)
Lamer, Debussy Pelleas Melisand, Debussy Fantasia on Greensleeves, Vaughan
Williams
On Wenlock Edge, Vaughan Williams 'Morning', "The Death of Aase', 'Anetra's Dance', Peer Gynt Suite,
Grieg
New World Symphony, Dvorak Ammadawn, Mike Oldfield Hymn of Jesus, Hoist Findlandia, Sibelius Second Symphony, Sibelius Heaven and Hell, Vangelis Summer Song, Delius Hebridean Overture, Mendelssohn Parcival, Wagner Zarathustra, Strauss
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The Third Month
Guardians and Gateways
Date started
Date ended
You now enter the third and final month of preparatory work. Because of necessity the work has had to be condensed, you must bear in mind that in this book the normal four years work has been crammed into twelve short months. However you are now well on the way and this month should see the room almost completed, and after next month's work of consolidation you will be ready for the consecration of your temple.
Finishing Touches
The main temple work this month will be the making of the quarter candlesticks, but before we start on them let's think about some of the incidentals, the final touches to your temple. Not all rituals require the officers to stanU throughout, but sitting can be just as uncomfortable if the chair is hard. Cushions for the quarter chairs with removable covers are a good idea. A fire-resistant foam filling for the basic cushion is better than kapok. You might also think about looking for some small footstools as well. If sitting in meditation for long periods it helps if the feet are at least two to 3 inches
(5-8cm) off the floor. Cover both cushions and footstools in the quarter colours.
A candle snuffer on a pole is a useful idea. Church furnishers stock them with a holder for a lighting taper on one side and the snuffer on the other. Otherwise a junk shop/jumble sale/ antique shop may be able to come up with an old snuffer that only needs a polish.
If you intend to work along qabalistic lines exclusively you may like to include in your altar furnishings the Ashlars. A pair of stones, usually of marble though they can be of any stone that will take a polish, the Ashlars symbolize the unregenerated soul of man, i.e. the rough unpolished stone, and the perfected soul of man, the polished and lewised (topped with a ring for lifting) stone. A local stone mason can do this for you, but it will be expensive, a masonic furnishers may be able to provide them a little cheaper. However, unless you intend keeping to the one tradition they are rtot strictly necessary.
A small glass vase for the holding of a single flower is useful. A ritual can be enhanced by a single rose or any flower
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The Ritual Magic Workbook ———
on the altar. A small flat plate on which bread can be placed, a glass jug to hold wine for the chalice. Remember to keep matches inside the altar

cupboard for lighting the centre light. The used matches can be placed on the hot charcoal so that nothing is left lying around. You will need two small jars for saltt,and water, on an altar they represent Earth and Spirit. I sometimes use sea shells for this, but also have some small heavy glass salt holders of the old fashioned kind, they don't tip up and take little room.

You can often find in sales or antique shops a carved wooden book rest, they are very useful on the altar for holding rituals etc., leaving you with both hands free. Most of them fold flat for storage. You should also have a Bible, and perhaps some of the other holy books of the world stored in the altar cupboard. When not using the temple it is a good idea to keep a bowl of fresh flowers on the altar, they do not have to be expensive, in fact wild flowers are best of all, but the scent and the life force exuded from them helps to build and keep the temple atmosphere going.

The Quarter Candlesticks

If you are not short of money you can buy some really lovely examples. Usually they stand about 4|-5 feet (1.5m) high and have a slightly concave top with a brass spike on which the candle is stuck. But you can make them with a little time and effort and very little money.

If you read my booklet, Building a Temple you will see at that time I advised using only three lights in the Temple, explaining that the North was kept dark as it was the place of the Planetary Being, who was held to be behind mankind in evolution. Now

one of the things I want you to remember is that everyone grows wiser, and at some time or other they change their minds and their ideas. I am no exception and since I wrote those words way back in 1974 I have gained a lot more experience and hopefully have grown more in knowledge and wisdom. One of the things I learned is that there is more need for light in the northern quarter than in any other, for it is there that we need to see more clearly the ravages mankind perpetrates on the Earth Mother.

With this in mind you will need four candlesticks and not three. Now you can have these hung upon the walls, or you can have them free-standing. If you decide upon the wall lights you will need four wire plant pot holders of the kind obtainable in seed merchants, (see Figure 15). They usually have a

Figure 15 The Quarter Candles

small plastic base on which you can stand the candle but be sure to soften the candle on the bottom and stick it firmly to the plastic base. This is the

quickest and easiest way to cope with your quarter lights problem. But the lighting of a temple can be made into a beautiful and very meaningful part of your future rituals, so with a bit more time and trouble you can make four candlesticks as shown in Figure 16.

You will need four broom handles cut to 30 inches (75cm) in length. For each base you need three squares of wood 8, 6, and 4 inches (20, 15, 10cm) square respectively. See that both ends of the broom handles are flat and smooth, then nail the smallest pieces of wood to the bottom of the candlesticks. Now fix the 6 inch (15cm) squares to the first one with a good strong adhesive, and when it's firmly in place do the same with the 8 inch (20cm) squares. You now have the bases ready. For the tops you will need four metal ashtrays all the same kind and with a fairly deep tray, this will catch the melting wax and save it from dripping down on to the

carpet. Candles can melt quite quickly so the deeper the ashtray the better it will be for the flooring.
Now you have two choices open to you. 1. Cut the bottoms off four plastic bottles, (allow about 3 inches (8cm)), hammer a nail through the ashtrays to make a hole, then putting the plastic 'cup' on top of the ashtray fix both to the base with a 2 inch (5cm) screw. 2. Hammer a 2 inch (5cm) nail through the ashtrays so that the nail points upwards, then fix them to the base with a good impact adhesive. The candle can then be pressed onto the nail which will hold it steady.
To finish off, get some lengths of wooden or plastic beading, enough to make four strips down each of the candlesticks and stick on firmly. Spray or paint the whole thing with gold or silver paint. The finished product will provide an elegant addition to your temple.
The Magical Implements
If you have done a fair amount of reading along occult lines you will no doubt have heard about the magical implements sometimes called quite wrongly, weapons. The word weapon implies the use of these things to cause harm, they are in fact simply symbolic extensions of the magician himself in the spiritual sense. You can work perfectly well without any of them, indeed you should practice working without them, since any magician worth his consecrated salt should be capable of working stark naked in the middle of a desert with his mind as the only magical tool available.
In the days of the great Mystery Schools the temple apprentices made their own tools with care and attention to detail. Once made they were treasured for a lifetime and sometimes passed on to a favoured student, a gift that was highly esteemed. At other times they were destroyed at the death of their maker. Something you must think about in the next few weeks is what is to be done with your magical tools, books, robes, etc. if anything should happen to you. Too often such consecrated things are left lying around or, even worse, sold off to a second-hand dealer. In this way they come into the hands of those least fitted to have them and can even cause trouble of a serious nature if steps are not taken to prevent this. If such things are handed on deliberately to someone qualified to hold them, all is well, if not, you, the late owner must take the blame for any trouble caused. Arrange with either a lawyer, or a trusted friend to remove all such tools etc. as soon as possible and either destroy them or arrange for them to be otherwise disposed of. You can of course be buried in your robe and have your magical tools with you, there is no law

to stop you doing this.
Since medieval times there have been certain traditional ways to obtain the magical instruments. The Cup is best received as a gift; the Sword should be won if it is impossible for you to forge it yourself; the Rod must be cut and made; the Pantacle, if made of wood, must be cut and fashioned by your own hand, if metal, it should be incised with symbols by its owner. If you should choose to have a Horn rather than a Pantacle, it must be found in the wild i.e., where the animal has died or otherwise dropped a horn, or you must take it from the animal yourself.
The Rod or Wand
Let us look at each one in more detail starting with the best known the Rod. Every child is weaned on magic wands as used by a variety of fairy godmothers and evil witches, and while on the subject let me state here and now that ninety per cent of witches are anything but evil. Most are in

fact very kind, gentle, hard-working people who have been sadly maligned over the centuries. There are some who rely on publicity for their kicks and who deserve all they get, but in the main witches are mostly healers and dedicated conservationists whose worship is anything but evil, much of their symbology can also be found in Christianity if you care to look.
Before you start looking for a suitable ash or thorn let's look at the history of the Rod or Wand. For thousands of years gods, kings, priests and emperors have been depicted carrying a symbol of their power in the form of a straight staff. Sometimes it is topped by a totemic animal, bird, or an abstract symbol that shows the type of power being used by the bearer. By compar-
ing such symbols in ancient wall or tomb paintings it is possible to decipher which priest is portraying which god.
It is not enough to have or make a Wand or Rod, you must be able to see and understand beyond the form and material used to the archetypal symbol at the very root of that shape. Archetypes are not always in the form of a being. Each pure form or shape has its root in an archaic, and symbolic form from which all other concepts of that shape evolve.
An animal will work better with someone it likes and trusts, so too will a magical implement if it becomes a part of you. All of them must be made because of a basic desire or need for them that wells up inside you, in this way they emerge from the Supernal Archetypes of Form and Force. These you wUl know from your study of the Qabalah, are Binah and Chockmah, and the symbol of Chockmah is the Rod, the prime example of the symbol.
Think of all the other forms of the Rod of Power. A king's sceptre, a Field Marshall's baton, and those carried by major-domos and drum majors (and majorettes). Mace bearers' and master sergeants, Aaron's Rod and the Rods of Moses and Aesculapius, the Caduceus of Hermes, the war clubs of Polynesian chiefs, and the shillelaghs of the Irish warlords, the ancient weapons used to dispatch the outgoing 'oak kings'. The Crook and the Flail of the Pharoahs, the bishop's crozier, the witch's broom and the shepherd's crook, the ox goad, the lightning conductor, and the baton of an orchestral conductor. The star-tipped wand of the fairy queen and»a billiard cue in the hands of a master. All are Rods, emblems of power and force carried through from the higher levels to the physical. All, to a greater or

Date
Dec.24-Jan.20
Jan.21-Feb.17
Feb.18-Mar.17
Mar. 18-Apr. 14
Apr.l5-May 12
May 13-June 9
June 10-July 7
July 8-Aug.4
Aug.S-Sept.l
Sept.2-Sept.29
Sept.30-Oct.27
Oct.28-Nov.24
Nov.25-Dec.23
lesser extent are magic wands.

Most saints, hermits and prophets are shown with a staff or some kind. The Egyptians held a feast day called the 'Nativity of the Sun's Stick', they believed that as the year grew older and the days shorter the sun needed a stick to help him along, keeping this in mind who has not seen an old woman shaking a stick at a mischievous youngster, an archetypal symbol of the witch. Then there are the Dod-Men or Ley-Men who laid out the ancient tracks using two staves as measuring tools, and left their images cut into the green turf of England; standing stones; totem poles and miraculous staffs that flower when thrust into the ground, and chalk images like the unashamedly phallic giant of Cerne Abbas, bringing us full circle to Chockmah whose symbol is the Rod, the arrow, the lingam and the erect male penis.

In ritual the purpose of the Rod is to extend the will, to add strength to the desire or wish of the magician. At source it is like a pointing finger, the finger of accusation, the finger crooked to bring someone to you, the finger shaken to punish, the child told 'don't point, it's rude'. The finger of scorn is still potent. The laser beam of modern technology is a perfect example of a

Letter	Druidic Letter	Tree
B	Beth	Birch
L	Luis	Rowan
N	Nion	Ash
F	Fear	Alder
S	Saille	Willow
H	Uath	Hawthorn
D	Duir	Oak
T C	Tinne Coll	Holly Hazel
M	Muin	Vine
G NG R	Gort Ngetal Ruis	Ivy Reed Elder

magic wand that can both destroy and heal.

In the days of the Golden Dawn, one was expected to make several Wands, but you can make one do the work of many. The best woods for a Wand are Oak, Ash, Rowan, and Hawthorn. Or you can choose according to your birth month by means of the Tree Calendar at the top of this page.

If you would like to know more about this ancient alphabet you will find it all described in a book called The White Goddess by Robert Graves. It is published by Faber and contains a great deal of esoteric knowledge. It will be a useful reference book for you in the future.

When you have located a wood containing the type of tree you want there are some rules to obey. First and foremost ask the tree's permission to cut a branch. Give it time to make its preparations, choose your branch carefully, as straight as possible and not too long, anything between 2 and 3 feet (60-90cm) is enough. Then run your hand along the branch letting it rest lightly over the place where it joins the main trunk. After a while you may be able to feel it grow cooler about 2 inches (5cm) from the join. This is the place to cut, the tree has withdrawn its

The Third Month

Earth Wand with flint

Water Wand with shell

Air Wand with feathers

Fire Wand with flames

Figure 17 The Wand or Rod

life-force from that area, though leaving a little in the piece you have chosen so that it wll be 'livewood'. Cut with a very sharp knife as quickly as possible, do not ever break the branch off. Cut on a waxing moon so your wand will grow in power, and leave a silver coin among the roots of the tree. Before you leave, cut off the surplus leaves etc. and bury them at the root of the
tree so that all will return to it in time. While waiting for the tree to adjust tell it what you want the wood for, it has a right to know. If you feel daft talking to a tree remember there is a point in the universal life-force where yoUi and the tree are one. You are cutting off a piece of yourself!
Now dry out the wood, this will take time as it must be done slowly, no

sticking it in the oven! An airing cupboard will do, or a dry airy shed. Once dry cut away any small knots and with coarse sand paper start to smooth it down. Progress to finer grades of paper until it feels silky smooth to the hand. Now with a very sharp knife and a steady hand make a thin cut about 1\ inches *(4cm) deep in the top of the wand, it must be as thin as possible so it will grip anything placed in it.
Using either a clear or darker toned varnish give your wand several coats allowing it to dry thoroughly before adding each successive coat. Give a final polish with beeswax and a rub with a silk cloth and you will have a beautiful wand.
Now take a piece of piano wire and magnetize it by stroking it with a magnet (remember to stroke it the same way all the time) then bind it around the wand 3 inches (8cm) below the top. This wand can be used for all your temple work and with any element simply by inserting different symbols into the top. For Earth use a thin sliver of flint or slate, for Water use a piece of flat shell or any shell pierced with a wire ring that can be slipped through the cut. For Fire cut out three flame shapes from red/yellow felt and staple them together. For Air use a small bunch of feathers picked up from a wood or common. (See Figure 17) From such simple things you can make a very effective wand. Using your own ingenuity you can make and use many other symbols from any tradition.
The Cup
The Cup has so many meanings it needs a book to itself, but its primary function is to contain and form. To primitive man the first Cup was a woman. Within her, new life was
shaped in some miraculous way that was magical to early man. It was a very long time before he realized that he played any part in conception. Out of this ignorance grew what is known as the 'Sacred Relationship'. A man could never be sure that his wife's child was his, on the other hand he knew that he and his sister had come from the same mother, so he reasoned that his sister's son was his true kin. And so the nephew became in many cases the successor to a king or chief. We see this acted out in the story of Anubis, son of Osiris and Nephthys, the child being accepted by Isis, wife of Osiris, as her own. Like Moses, Anubis was set adrift on the river Nile and drawn from the water by the adoptive mother. Lot, nephew of Abraham, is another example of the status of the nephew. Abraham risked a war to get Lot out of trouble, not because of family loyalty but because he was the heir.
That is one meaning of the Cup, the fertility of the female. Another is the Cauldron or container of wisdom. In The White Goddess you can read the

story of Ceridwen and the transformation of Gwion Bach, the simple peasant boy, into Taliesin, the Bard and Mage, through the magic of the Cauldron. All Grails, Cauldrons and Cups have a similar function, they feed those who find them with their heart's desire. If that desire is wisdom then it is given, if the desire is power, then that too is given, though not always in the way one would wish. In this ability to apparently make wishes come true the Cup shares a place with Aladdin's Lamp.

If the Wand was the first magical instrument, the Cup was the one that early man revered most. It held the promise of rebirth into Godhood, unity with knowledge and power added. Even today the church communion

promises at-one-ment with the Godhead. This practice of eating the body and drinking the blood of the sacrificed God-King is not new, it was known and practised in one form or another in most of the Mystery Religions. Jesus adapted an already ancient rite to his own use, thereby linking the old and the new together. By this act he intimated that the old ways were still valid and not to be despised.

The Cup is then above all a container, that which is invoked by the Wand is contained within the Cup, they form a pair, a polarity. In another sense they symbolize the creative act with the Wand as the phallus and the Cup as the womb. According to the ancient Law of 'As above, so below' the interaction between the two symbols brings into manifestation that which is desired by the magician.

The emphasis is on the desire or need for the object or event being invoked. Just as desire on the physical level can bring about a new being, so it is held in magic that the Wand and the Cup create what is desired by magical arts. Without desire the magician can do nothing, though that desire is on a very high level of consciousness.

Sometimes locations can act as Cups of Power; Silbury Hill is one, its rounded shape suggesting both the female breast and the upturned Cup. Some countries because of their special vibrations act like racial cauldrons, containing within their soil and their races special bloodlines that throw up great men and women when times dictate a need for them.

We compared the Wand with the modern laser beam, we can compare the Cup with the Early warning radar installations and atomic reactors which can hold both life and death within their 'wombs'.

Once you have your Cup you must fill it. Place it on your altar and use it as a meditation symbol for several days. Try to 'see' it from the inside, from its own highest levels, fill it with yourself almost in the sense of sacrifice, fill it with memories both bitter and sweet, for the Cup of Cups contains both honey and myrhh. When you feel your Cup is full, pour in a little wine and drink it down. With this symbolic act you accept all that is within your Cup, all that the future holds for you, all that the past has made of you. Truth they say is found at the bottom of a well, it may well be found at the bottom of a Chalice. It has been said that 'the all important thing is the empty inner', there must be a space into which knowledge and grace can be poured. It is up to you to make that space within yourself, unless you do there will be 'no room at the inn' for the light to enter. Lastly, whatever you receive from the Cup, let it flow outwards to others, then more will enter to keep it filled.

The Sword

Next to the Rod, the Sword is probably the best known of the magical instruments — unfortunately it is also the most misunderstood and misused.

Its main purpose is to defend, rarely if ever to attack, certainly not to carve up anything that may come your way on the Inner Levels. As the Wand is to Air, so the Sword is to Fire, it is an expression of the magician's energy on the Inner Levels, and as such it should be conserved.
There are many uses for a Sword and later you may find you need more than one, but for the present one will be enough. They are part of initiation ceremonies where the Sword is held to be part of the equipment of the Officer

of the West. In a working group, the temple guardian, who is responsible for guarding the door against physical plane intruders (there is an Inner Level guardian to take care of other kinds), would also carry a Sword of Office. There would also be a Sword for general temple use, but the Sword we are concerned with now is the personal Sword.
Like the Rod and the Cup, the Sword has a long tradition behind it, the sword that drove Adam and Eve from the Garden of Eden being perhaps the first example of a magical weapon. Myths and legends are full of the exploits of heroes and their swords and you would do well to add them to your researches. Nearly all the great swords have been dignified with a name that described their power and purpose. The Answerer was the weapon of Manannan the Mighty who gave his name to the Isle of Man, Durandel belonged to Roland the greatest of Charlemagne's Paladins. Four swords are used at the coronation of a British monarch, the Sword of State, the Sword of Mercy, named Curtana, the Sword of Spiritual Power and its twin the Sword of Temporal Power. Set at the four corners of the canopy they are the protectors of the Kingdom.
A sword is worn by all Solar Gods and Heroes, and the higher degrees of Knighthood. In the West it has a straight phallic shape, in the East however it takes on a curved female shape as their mythos looks on the woman as a threatening figure and this is reflected in the shape of the weapons. In some respects it is a counterpart of the Distaff, a true female symbol, both, you will remember from the story of Sleeping Beauty, can inflict a wound.
Excalibur is perhaps the best known sword. In its earliest version it is called
Excaliburn, or Excalibah meaning 'out of earth'. It was only loaned to Arthur by the Lady of the Lake, and had to be returned to her at,his death. We could say that once Arthur was dead the inner plane energy that was available to him through Excalibur was no longer needed.
There is an ancient belief that a sword once drawn must be blooded before being sheathed again or it will lose its power and sharpness. This lays emphasis on the part played in sword symbolism by the scabbard which is 'female' as it is a container, and reveals the meaning behind the action of a knight laying his sword between himself and any lady with whom he might be travelling when they rested at night.
Arthur lost the scabbard of Excalibur to Morgan le Fay, a tragedy, for while it was in his possession he would never have lost any blood no matter how deep the wound. This again points to the feminine aspect of the scabbard, and tells us that had Arthur been more in touch with his Anima or female side, he might have won that last battle.
To the modern magician his magical Sword is a reservoir of strength and energy he may draw on at will. Because it is almost impossible for anyone except a trained blacksmith to make a sword nowadays, you will probably

end up buying a sword either from a Masonic Furnishers or from one of the occult suppliers on the list supplied at the end of this book. But, you have to earn it. In the days of Chivalry, a knight spent a vigil in a church or chapel on the eve of his entry into the Order of Knighthood. The night was spent on his knees praying that he might prove worthy of the sword that lay upon the altar in front of him. Can you do less to earn your sword?

You will unfortunately find very few vicars willing to let you lay a sword on the altar of the local church, still less allow you to spend the night there. But churches are not the only sacred ground. A circle of standing stones will do just as well and there are many in the wilder places of Britain where you would be undisturbed. If you do not live in Britain, then search for any kind of sacred site and provided it has not been used for evil purposes you can hold your vigil there. If you really cannot find a place, or circumstances will not allow you to follow these instructions, then as a last resort use your temple as a place for your vigil, but you will have to wait until it has been consecrated. Then you can spend the night before the altar on which lies your sword.

Give your sword a name and choose that name carefully, in fact this can be made part of the vigil, to meditate upon a suitable choice. Once chosen keep the name secret. An ex-student of mine many years ago named his sword 'Spirit Ripper', when I pointed out the fact that the word spirit could also be taken to mean the Holy Spirit, he replied that he assumed spirits were bright enough to know the difference! Don't count on it. In magic learn to specify. Power is neither good nor evil, it is mindless, taking its direction from the one who is (we hope) in charge. It will take you at your word every time, which may not be the way to survive as a magician. You will find an interesting chapter on swords in Oriental Magic by Idries Shah. Any books on chivalry will give details of the Knight's Vigil.

The Pantacle

The Pantacle is an Earth symbol, and the least known of all the magical implements. It can be made of wood or
metal and it is the only one that grows and changes with the magician himself. It takes the form of a disc inscribed on both sides with symbols of personal value to the magician. On one side is depicted his idea in symbolic form of the Godhead in whatever tradition he is working, these symbols are the result of much meditation and deep thinking. On the other side through the same form of mental discipline he must evolve a symbol depicting himself in relation to that Godhead.

Just as the universe and the Godhead changes and adapts to new growth, so those symbols will change over a period of time. You start with an idea of the Creator and yourself in juxtaposition as you see it now...but that will change as you grow in understanding and wisdom. Then you will need to make a new Pantacle with new symbols. The Pantacle is very similar to the Wheel of Fortune in the Tarot pack, the wheel of life, birth and death. Each new disc will show evidence of your growth.

No two people have the same pattern of change. For some the symbols will last longer than others, the time is not a criterion of success or failure, time is a misnomer for it indicates only the spacing between the rings in the personal spiral of attainment. For the rare few the disc may never have to be changed, for in a flash of insight they have a moment of

complete knowing-ness, but they will still have to grow into what they have seen.
In seeking your symbol you should tax your mind to its utmost, take your time, a Pantacle can be used in the temple without its symbols fona while. When finally ready, you should meditate on those symbols at least once a week. As each Pantacle becomes

redundant it must be buried deep in the earth. If wooden, seek out a tree of the same wood so it can return to its native element. This return journey will take with it a great blessing for the earth, all that the wood has absorbed during its time in the temple will now be absorbed into the Earth Being.
Basically your Pantacle is a circular piece of wood about 6 inches (15cm) across. Alternatively, it can be made of metal such as copper or tin. Use the same Druidic tree calendar to help you choose the wood. It is fairly easy to make, but if you have no skill in woodwork you can ask a carpenter to make you a plain circle of wood with which to start. The edges should be sanded either by hand or electric sander until it is smooth and rounded. Now do the rest of the wood so the whole thing is satin smooth to the touch. Start on a New Moon and let your mind dwell on the Earth symbols while you work.
When you have your symbols you can either paint them on then varnish the whole thing or you can draw it on with a new type of pen that writes in gold or silver ink. You may prefer to draw the design lightly in pencil, then with a thin sharp chisel cut a line around the design. This cut is then filled in with a thick fuse wire which is hammered in to outline the symbols, producing an inlay effect.
This magical tool is a link between you and the Earth, in some rituals it can represent you as an earth being, in others it will stand for the Earth herself. (See Figure 18.)
You may choose to use a Horn instead of a Pantacle, in this case it must be cleaned thoroughly and disinfected with a non-toxic sterilizing solution. The edge must be banded with a metal which may have to be done professionally. It should also
Figure 18 The Pantacle
have a ring around it with two small legs so that it stands upright (see Figure 19). The horn should be filled with corn, seed, grapes, or bread.
Dedicating Your Temple
Your temple, when it is consecrated, must be dedicated to some aspect of the Godhead. It can be offered simply to 'the Light', or you may choose a

Figure 19 The Horn
great teacher of the past, Melchisedek, Enoch, Hermes, Orpheus, Jesus of Nazareth, Isis, Athene, Ceridwen, Serapis, Anubis, Narada, Joseph of Aramathea, the list can go on. A lot will depend on what is to be your basic working tradition. You still have a little time before the consecration so think on this very deeply. The Qabalah makes a good base simply because it adapts to all other traditions and encompasses them without losing itself, or them, in the process.
Select two or three and look into their principles, and read up on their god(s) and ideals. Meditate on what you find and record it, then read it over and make a choice.

Besides a temple deity you will also need a temple guardian. Again there is quite a choice: dragons (small), dogs (large), lions, griffins, wyverns, unicorns, eagles, wolves, bears. Any kind of animal real or imaginary providing it can look fierce. A small fluffy rabbit is not going to strike fear into an intruder!

Find a good illustration of the chosen beast and using your creative imagination build it up, and see it standing just inside the door of the temple on guard. Give it a name, and at the same time choose a simple password and link the

two in your mind. Make up a little pathworking in which you and the guardian have a friendly relationship, but an intruder, on any level, will be challenged and routed. Never program your guardian to cause serious harm, just to halt, and as a last resort to badly frighten anyone trying to enter illegally.

Never forget to include your guardian in your closing blessing prayer, using the words, May you be blessed to the amount that you are able to receive. In a Mystery School you would be taught how to ensoul such a guardian ritually. But even without the ensouling process you can have a dependable and very determined astral 'bouncer'. From now on use your password whenever you enter the temple, say it quietly under your breath, or just think of it. You can use a symbol instead of a password, it is equally effective.

A password can link you with the guardian when you are thousands of miles away. In fact once you get used to the idea, you can work astrally in your temple in London, Manchester or New York, while you are sun-bathing in Majorca or the Bahamas, or you can bring the temple to you. Either way you can have your temple and work in it.

Preparation of Self

Your meditations this month will be taken up with your choice of tradition and the temple deity, your magical weapons, and the symbols for your Pantacle. With that lot you have no room for any extras. You will continue with your early morning relaxing, stretching and breathing exercfses, and the odd relaxing exercise during the day. The meditations can be done either in the temple, or mulled over

during a walk or any work that can be performed safely on 'mental automatic' as you have done in the preceding months. Books to look for are The Symbolic Weapons of Ritual Magic by A. Highfield, Symbolism by J.C. Cooper, and Magic for the Aquarian Age by M. Green. All of them will explain further the work you are presently undertaking, and will expand on it in a way impossible in just one book.

The Four Quarters

This month we will explore the four quarters of the temple and prepare for the time when they are ritually opened. We will look at their symbols, god-forms, the qualities needed in those who stand as officers, and their inner landscapes.

No one quarter is above another, all are equal in rank and in power, but the fact that the Magus sits in the East tends to add a little more lustre to that area. The role of the Magus is to control the ritual as well as the quarter itself, he directs the power coming into the temple and is ultimately responsible for whatever happens, good or bad.

In temperament, the Magus should be unflappable, physically fit and not given to panic when things do not go as planned, something on which you

can confidently rely in ritual magic! The golden rule for any would-be Magus can be summed up thus: if-you can work the mistake into the ritual by ad libbing, go ahead, if you can't halt the ritual, if you are not too far into it, go back to the beginning and start again. If this is impossible, simply close the temple down using extra care in closing the quarters and leave the ritual until another time. If something funny happens, have your laugh and go on from there, laughter in a temple is a lovely thing, it is not just for solemn
faces and dignified rites, it is also for love and laughter and music.

The East

Because the East is the station of Air it is a forgone conclusion that at some time things will fall off tables, you will forget your words, and even unwittingly start a row! Air is unpredictable, one famous lady occultist, now dead, was reputed to have boxed the ears of her fellow officer during a Rite of Air, so you have a precedent! Opening this quarter needs a steady hand and a lot of self confidence. I must confess to being less than happy when required to sit in the East, but then I am a Gemini and know what it would let me in for.

Symbols for the East include fans, birds, feathers, wind instruments, hunting horns especially, but think before you blow them, horns are calling symbols and who or what answers that call can be heart stopping. Something that you must realize as you work on through the year is that your psychic centres are beginning to open, slowly but surely. You must be prepared to start seeing and noticing things that are not always seen by other people. That can come as a shock, and many eager would-be magicians give up there and then, unable to cope with 'The Sight'.

The East is the Gate of the Sun at Dawn, and all dawn symbols, as well as those of Air, apply here. All aspects of the Wand or Rod including the staff of the hermit, the djed of Osiris, the lance, the pointing finger are used here. Its colours are sky blue, ivory, rose, amber, pale gold, turquoise, and white. Its astrological signs are Aquarius, Libra and Gemini.

God-forms for the East might include Osiris, Kephra, Aurora, Apollo, Or-

pheus, Hermes, Mercury, Prometheus, Quetzalcoatl, Frey, and Iduna. You can also use the 'enlighteners', the great teachers of the past, Merlin, Narada, Serapis, Jesus of Nazareth, Imhotep, Kham-ua-set, Bhudda and so on. When building a foursome of God-forms make sure they are all from the same tradition, don't mix them. For example if you are working along Arthurian lines, starting from the East and working clockwise you could have Merlin, Arthur, Nimue, and Guene-vere, but you couldn't put Isis or Hermes in with the same group.

We have already established that the Officer of the East is also the Magus. Traditionally it is a man and before I get accused of being sexist let me add that there are reasons. In the occult you had better forget about ultra-feminism, everything is balanced in sexual polarity with male and female working together each in the place for which they are most suited.

A woman brings power into the temple, she is strongest on the Inner Levels and in deeper touch with the fluid world of the astral. A man is best at directing that power once it has been passed to him. He is at his strongest on the physical plane. This alternates up the planes. There have

been and are, good female Magi, but in general it is best for a male to take the East.
A Magus has the task of holding things together in a temple, he sets the pace of the ritual and its intention. He mediates the quality of communication in all its aspects, and the dissemination of knowledge is his province. Dignity of bearing and calmness of mind are among the attributes to cultivate. He is also responsible for the behaviour in the temple about which more later.
The Inner Levels of the East
Beyond the Pillars of the East, and indeed beyond all the Gates of the Quarters, there are on the Inner Levels, the landscapes of the mind appertaining to that quarter. It takes many years to know them well, but you can make a start now. Place your chair just before the pillars facing into the East, begin by relaxing and taking two or three fourfold breaths. Build up in your imagination the figure of Hermes as you think of him. Try for as much detail as possible. Behind him in the East see a pair of tall gates that are opening slowly. Hermes holds out his hand and you get up and walk towards him. Here in this place you may trust with safety, although not yet consecrated it has been cleansed and you will come to no harm. With Hermes go through the Gate of the East.
This is your Country of the Eastern Gate, I cannot tell you what you will see or find, or what you will learn there. You must look carefully, listen and try to remember all that you see, hear, and do. If you have done your reading and your research, your mind will have access to a great deal of symbology already. If you see something you do not understand search out its meaning when you return. Your guide will tell you when it is time to come back. Walk through the gates and take your place in the chair, see the Gates closing with Hermes behind them. Let your mind adjust slowly to the everyday world, and be sure to have something to eat and drink to help you close down. Record your journey as soon as possible, this is one time when you are not held down to a required number of lines, write as fully as you like.

The station of the South is the Gate of the Noonday Sun, its officer has the task of mediating the powers of love, honour, and courage to those in the temple. The symbols are strength, the sword, the dagger, the shield, the chariot, t bow and arrows, the torch, hammer and anvil, the double headed axe, the winged disk, the Eye of Horus, the lyre, and many more. The gods include Mars, Helios as the Sun God at noon, hawk-headed Ra, Ares, Sekmet, Horus Athene, Brigid, Bran, Vulcan, and Hephasteus. Heroes and teachers are Arthur, Hercules, Llew, Gawain, Aesculapius, and Cheiron. That will do to start with. Colours are all the reds, oranges, and golds. The astrological signs are Aries, Leo and Sagittarius.
The Officer of the South should be loyal and courageous, it can be either a man or a woman but they should not be easily scared or upset, they must exude calmness and dignity. With the temple guardian, he is responsible for the safety of those within the sacred enclosure.
The Inner Levels of the South
Place your chair before the Southern Gate. When you have done the relaxing and breathing build up the figure of Apollo using as a pattern any picture or statue you may have. The Gates open and the golden figure holds out its hand, you rise and move towards the South and enter the landscape of the Southern Gate.

Explore with the Sun god and try to store all that you see and hear. When it is time for you to return, Apollo will bring you back. Settle into your chair and see the Gates closing with the figure behind them. When they are finally dosed, allow your mind to return to the physical level. Record your impressions as usual. Do not attempt to do all these journeys in one day, take one quarter each week and make the journey, no more than three times within that week. You will not see the same things each time so be sure to keep as accurate a record as you can.

The West

The station of the West is the Gate of the Setting Sun and the point of contact between the temple and the Inner Levels. The officer should be a woman, with some psychic power if possible. Her task in the temple is to mediate the influence of the Inner Levels, to become a point of communication using the polarity of the East and West to achieve this. The West is the point where, if it is destined, the acutal temple contact will be made. This is not the contact of communication but the actual acceptance of a group for training by an inner plane Master. It does not happen to every group, though most groups will make a smaller contact with one of the angelic or minor Adepti sooner or later, usually later. You may ask how you will know when such a contact is made, and I would have to say I really cannot explain how... you will just know. There is no mistaking the difference in the quality of work that will be done, or the difference in the people doing that work.

All the fluid and containing female symbols are those of the West. Water, cups, cauldrons, shells, caves, oceans, lakes, scabbards, the moon, the womb, seeds, etc. The dark jewel colours of indigo, royal blue, silver, dark wine red, purple, lavender, and grey. The god-forms that can be used are Isis, Nephthys, Thoth, Sin, Artemis, Selene, Hecate, Diana, Arianrhod,

Ishtar and Astarte, Neptune and Poseidon. You can call on the help of Cannes, Dagon, Ea, Hypatia, the Virgin. The astrological signs are Scorpio, Cancer and Pisces.

The Officer of the West is the Seer of the temple and as such she must be honest and truthful with herself and with others, of all levels. Of all the Gates this is the one through which the power of the temple will enter. There must be great strength of purpose here.

The Inner Levels of the West

Place your chair before the West and when you have worked through the exercises, build up the Gates, seeing behind them a night sky full of stars. They open to reveal the Moon Goddess Artemis. She wears a short hunting kilt of white and silver and leather sandals. She carries a bow and on her back a quiver full of arrows. Beside her two great wolfhounds wait patiently. She holds out her hand and beckons you to rise. Follow her through the Gate of the West and explore its regions. When you return take leave of the Goddess and when you are fully back on this level record what you have seen.

The North

The last Gate is that of the Earth, sometimes called the Gate of the Midnight Sun. The officer should be a woman with an affinity with the earth and growing things. Here the emphasis is on growth both actual and spiritual, on benevolence and understanding of the needs of all life on Earth. It is an important Gate because of the crisis mankind faces if he

continues to rape the Earth as he has been doing for the last century. A great deal can be done in this quarter with
the right officer.
The colours are all the ambers, leaf greens, russet reds and earth browns. The symbols are those of the Earth goddesses, cornucopia, basket, sickle, flail, plough, horn, seed, furrow, spindle, corn dolly, bread, wheatsheaf, corn, and scythe. Gods including, Pluto, Ge, Rhea, Geb, Ceridwen, Isis, Demeter, Kore, Persephone, Ceres, Hades, Rhiannon, and Changing Woman of the American Indian. The astrological signs are Virgo, Capricorn, and Taurus.
This is also the station where the Planetary Being as an intelligence in Her own right may be contacted, helped, and listened to.
The Inner Levels of the North
Place your chair before the Northern Gate and build the portals as before. The gates open to reveal Persephone crowned with flowers and carrying a basket of fruit. Take her hand and follow her into the Garden of the North. Learn all you can, for it will help the Earth Mother. When you return record your findings as always.
More about the Quarters
Since this book leans mainly towards the Qabalistic, you should learn about the Chaioth Ha Kadesh, the Four Holy Creatures, depicted in religious art as the Man, the Lion, the Eagle and the Bull. All are winged and usually shown with haloes. They equate with the four Evangelists thus: Matthew with the Man, Mark with the Lion, John with the Eagle, and Luke with the Bull. Quarterwise, you work with the man in the East, the Lion, in the South, the Eagle in the West, and the Bull in the North.
On the Tree of Life the Four Holy Creatures are placed on Daath, the

invisible sphere that symbolizes knowledge distilled from the Wisdom of Chockmah and the Understanding of Binah. You will find them in the Bible in the Vision of Ezekiel and they make very powerful meditation symbols, in fact they are Gateways to the Quarters on a higher level than you would rSach using God-forms. If you have been reading your books as you should you will know by now that there are four levels to the Tree of Life. They are Assiah the Earthly level, Yetsirah the Creative level, Briah the Mental level, and Atziluth the Spiritual level. By placing one of the Holy Creatures in each quarter as a guardian, rather than using a God-form, you can open that Gate onto one of the Four levels of the Tree.
Or, you can use Archangels as Quarter Guards: Raphael in the East, Michael in the South, Gabriel in the West, and Uriel in the North. This will give you yet another quarterly 'landscape' to explore. The gods will take you into a mythic, creative landscape, the Archangels will show you a more spiritual aspect, the Holy Creatures will show you the highest mental realms.
Your Inner Temple
Last month you started to work on the astral counterpart to your physical temple, now you can take this a step further. On the Inner Levels your temple would look very strange to your eyes, it has four levels, one on top of the other, each one on a higher level than the one below. Thus the physical temple you are building exists in Assiah, the level of matter. The one you started to build last month (remember you had to mount a stairway to reach it?) was the temple in Yetsirah, above that reached by yet

another stairway is your temple's counterpart in Briah, but you will have difficulty in staying there for more than a few minutes because of the mental pressure. As you progress you will be able to stay longer, after many years you will be able to actually work in it. Above that again is the primal spiritual temple where all is pure light. It corresponds to Atziluth.

So as you build your temple you are in fact building a great shining tower, but it does not end there. Beyond each quarter also lies a temple, the temples of the East, South, West and North, and they also have four levels. At this point stop and go back to the questionnaire and re-read questions six and eight and your answers. Do you still think magic can be learned in a few weeks?

Lastly, make a final re-examination of your aims and ideals in this work. You have done well. But there is more hard work ahead of you. This book is limited in the amount it can teach you simply because of size. I have barely hinted at subjects that need a whole month to themselves, and encouraged you to read selected books that will tell you more. Examine your will to succeed, and if you are still determined to go on, put the second knot on your girdle.

Reading List

Cooper, J.C., Symbolism (Aquarian Press, 1982) Graves, Robert, The White Goddess (Faber, 1952) Green, Marian, Experiments in Aquarian Magic (Aquarian Press, 1985) Green, Marian, Magic for the Aquarian Age (Aquarian Press, 1983)

Highfield, Andrew, The Symbolic Weapons of Ritual Magic (Aquarian Press, 1983)

Larousse Encyclopaedia of Mythology (Hamlyn, 1963) Shah, Idries, Oriental Magic (Paladin, 1973)

Sealing the Temple

Date started

Date ended

With the fourth month you come to the end of your preparatory work. From now on it is a case of practice makes perfect, and the acquiring of knowledge, facts, and experience. Much of the future will depend on how faithfully you have done the work of the last few months. You have been building a foundation and any structure you raise on that foundation will only be as strong as the work that has gone into it. If you have serious doubts, then my advice is to go back to Chapter One and start again — at least where the preparation of self is concerned.

Setting up the Seals

There is more than a chance that you will be behind in the work on the temple, so this month will give you extra time to finish up. In the meantime you can go ahead with at least some of the pre-ritual work that has to be done but does not require a fully consecrated temple in which to work. The first of these tasks is setting up the Seals.

Your temple at the moment is vulnerable, it is open although the

ritual cleansing that you performed will give a certain amount of protection until the full consecration takes place. But now that you have begun to actually use the Gates as crossing points between the worlds it is time to set the Seals so that you may use them to move in and out, but other less desirable Inner Level beings cannot gain access to this level through them. This is not to say that everything on the 'other side' is evil. But some of them can be mischievous and disruptive.

Because the Qabalistic magic is universal and encompasses within its Mandala, (the Tree of Life) all the symbology of other traditions, we will use a basic Qabalistic Seal but with a twist to it that will enable you to align all four quarters to whatever tradition you wish to use.

Think of your temple as a walled citadel with four great Gates as points of entry. At the points between the Gates stand four tall towers. These towers will be the focus of the second Seals. Next month the final Seals will be placed above and below, then your temple will be made safe and impregnable.

There are some preparations to be

made and things to gather for the Sealings. For each quarter you will need four small containers, the smallest glass tubes with stoppers you can get are ideal. If not, small pill or even perfume bottles well washed. But the quantities you are dealing with are so minute, the smaller the container the better. Now you will need about a tablespoon of coarse salt crystals, about the same of sulphur (from a chemist), some water, sea water is best, if not, from a river or stream, not from a tap. Lastly you will need some mercury. All you need to do is buy a thermometer and crack the tube to obtain the quicksilver within. Do this over a container or you will never 'catch' it. You now need four small silk bags with drawstring tops, a piece of white cartridge paper, some felt tip pens, and four drawing pins. Sew the bags, and make a phial of salt, water, sulphur and mercury for each Quarter. Then cut four, five-pointed stars out of the cartridge paper. Colour each of the five points in a different shade — gold, blue, green, violet, red. Paint the middle part, two with gold and two with silver. With a pen write on the gold point of the eastern star the name Zeus, on the blue point write Osiris, on the green write Merlin, on the violet write Raphael, and on the red write Odin. Now prepare your altar. Place the four stars with the silk bags on top of them at the four quarters of the altar. Lay four sets of phials on each bag, and light the altar light. The first Seal will be set on the eastern gate.

Take the star for the eastern quarter and pin it to the wall below the banner, or, if you have a long banner or curtain, pin it to the banner. (Always relocate it behind the banner after the ritual has been completed.) Place it with the golden point uppermost. This

is the only time when the God-forms of different traditions can be invoked together without

Remember that all God and all the j goddess and they a Primal Conception.

causing havoc, the gods are one ;oddesses are one I emanate from the

Build in your mind's eye the great Gate of the East, let the eastern wall of the temple melt away, and see a Greek temple of white marble before you. Hold it as steady as you can, now see coming towards you the figure of Zeus, the Greek sky god and ruler of Olympus. He is much taller than a man, golden of skin with eyes of brilliant blue, his hair and beard are the colour of honey. He appears to be in the prime of life. He wears a robe of blue and white and carries in his hand a golden lightning bolt. At the Gateway he stops and waits. You now start the invocation:
Great Zeus, ruler of Heaven and Earth, King of Olympus, son of Chronus, giver of justice and protection to mankind, hear me. Look upon this Gate of the East with favour, and grant us your divine protection, seal this Gate with your lightning bolt that all within may be safe.
(Zeus raises his arm and strikes the ground with the lightning bolt. It disappears into the earth leaving a flat white paving stone set into the threshold of the Gateway. When working with the Greek mysteries the Gate of the Gate is now sealed against unwanted influences. Make your thanks.)
'*
My thanks for this favour great Zeus. May there be peace and harmony between us. Be welcome in this place.

(The figure smiles, then turns and moves away into the dawn landscape.)
(Turn the star so that the blue point is now uppermost. When you step back, see with the inner sight a great throne of red sandstone and seated upon it the Egyptian god Osiris. His skin is of a reddish hue, his hair black beneath the crown of white linen. He wears a simple white kilt and plain sandals and around his neck a pectoral of seven layers of gold and jewels. He holds the Crook and the Flail, symbols of his authority. You make the invocation.)
Osiris, Lord of the World Unseen, and of life reborn, father of the sun hawk and the jackal, hear me, grant to this place and those within your protection against all evil. Seal the Gate of the East in the name of the mysteries of Egypt that we may work in peace and harmony.
(Osiris rises from his throne and strikes the ground with the flail, a sound like a great chord struck upon a harp hits the ear and there appears another flat white stone, the second seal of the East. In the name of the Egyptian mysteries make your thanks.)
My thanks for your favour Lord of Amenti. May there be peace and harmony between us. Be welcome in this place.
(The figure inclines its head and there is a swirling of sand that hides all from view, when it clears the figure has gone.)
(Turn the star with the green point upward now, and this time when you return to your place, you build up in the Gateway the green hill of Glastonbury Tor. Coming down from its grassy summit is a figure dressed in a dark green robe and carrying a staff topped with a carved dragon. Merlin the Archmage of the Blessed Isles comes to add the seal of the Celtic mysteries. You begin the invocation:)
Merlin, priest of ancient Atlantis, keeper of the Great Seal of the Pendragon, hereditary Mage of Grammarye, hear and grant our request. Place upon this Gateway the Seal of the Pendragon that all may be made safe, and the Work go forward in safety.
(Merlin raises his staff on high and brings it down hard on the earth beside the other two Seals. The sound of a deep toned gong is heard and there appears the third Seal on the Eastern Gate. Make your thanks.)

All honour to thee Mage of Britain, and gratitude for this favour, may there be peace between us. Be welcome in this place.
(Merlin salutes with upraised staff, then turns and climbs the Tor, fading into the distance.)
(Turn the star with the violet point upmost. Now the Gateway shows a shimmering haze of amber and rose. It parts like a curtain and standing before you is Raphael, Archangel of the East. He holds a spear of light in his right hand and the scent of wild flowers fills the temple. Speak:)
Raphael, healing angel of the East, regent of the Element of Air and guardian of the Lance of Longinus, place your Seal upon this Gateway that it may prove a bastion of safety for those who work within.
(Raphael turns the spear and thrusts

it into the ground, A trumpet call rings out and the fourth stone seal appears. Give thanks.)
Be forever blessed Raphael angel of the Presence. Our thanks to thee for this favour. Let there be peace between us. You are welcome in this place.
(Raphael lifts the Lance in farewell and fades from our sight.)
(Turn the star till the red point is topmost. The Gateway shows a shimmering rainbow bridge. Riding over it on a great grey horse comes the Godking of the Norsemen, Odin. His horse is named Sleipnir and has eight legs. In his hand, Odin carries a magnificent sword and with this he salutes. Make your request:)
Odin, god of the one eye that sees all things, Lord of Valhalla, all father. Set your Seal upon this Gate that it be made safe against the strongest foe.
(Odin plunges his sword into the ground and gives a mighty warcry that echoes through your head. The final Seal comes into being. Give thanks:)
Mighty hero ofRagnarok, thy Seal is set and accepted. Let there be peace between us. Be welcome here.
(Odin lifts his sword and wheels the great horse and rides over the rainbow bridge.)
Your seals are now set in five of the great traditions, Greek, Egyptian, Celtic, Judaic/Christian, and Norse. Now place the phials in the bag and tie it tightly, place it against the wall and tape if firmly there. Step back facing the East and say;
I invoke the protection of the Four Elements for the Eastern Gate. Let Earth, Water, Fire and Air combine to form the Shield of the East So mote it be.
The East is now sealed.
Sealing the Southern Gate
Wait a few days, then begin the Seals for the South. Write on the golden point the name Hephasteus, on the blue point Sekmet, on the green Bran, on the violet Michael, and on the red Thor.
(Pin the star as before, with the golden point upwards. Face the South and build up the figure of Hephasteus the armourer of Olympus, son of Zeus and Hera. Behind him glows the fire of the forge and in his hand is a mighty hammer. Request the Seal.)
Great son of Zeus, mighty in thy power, set the Seal upon the Gate of the South that it be made fast against all comers.
(Hephasteus lifts the hammer and brings it down hard, a sharp crack is heard, and beneath the hammer a white stone shines, the first seal is set. Give your thanks.)

My thanks for this great Hephasteus. Peace be between us. Be welcome here always.
(The Smith waves farewell and disappears into the smoke of the forge.)
Turn the star to the blue point and return to face the South. A hot dry desert grows upon the inner eye, and from the dunes comes the slender figure of a woman, lion-headed Sekmet. Request rier Seal.
Sekmet of the Lion's Head, avenger of Ra, mighty in thy strength, make fast this place against mine enemies I pray thee.

(The Goddess gives a mighty roar, then bends down and with a claw scores a deep line in the sand, under it a white stone gleams. The seal is yours, give thanks.)
For this favour thanks are given. Peace be between thee and me. Be welcome in this place.
(A golden paw is raised in farewell and the goddess returns to the desert.)
Turn the star to the green point and take your place. Beyond the Gate you see a mighty figure, taller than a mountain pine, with golden hair and beard, it is Bran the Mighty hero of heroes. Ask for the Seal.)
Bran of the Golden Head, King of the Islands of the Blessed, Grant us thy Seal of safety upon this place that our Work may be undisturbed.
(Bran gives a great laugh and the enormous hand reaches down to place a white stone alongside the others, the seal is set. Give thanks.)
The gift is accepted with love and thanks. Peace be between us. Be welcome here great Bran.
(Turn the star to the violet point, and take your place. Out of a glowing red sun comes the figure of a young man dressed in golden armour. He bears a sword of living flame. Michael the warrior Archangel comes.)
Michael, angel guardian of the Southern Gate, who stands before the throne of the Mighty One, give the Angelic Seal to this place that we may work in peace and harmony.
(The sword flames along the ground, the Seal emerges and a chord of music swells from behind Michael like a mighty organ. Give thanks.)
For this our thanks, be blessed among your peers. Peace be between us. Be welcome here.
(The sword is lifted in salute and the figure returns into the sun.)
(Turn the point of the star to red, then take your place. From fire lit halls comes the giant god Thor. From his wrist hangs his magical hammer Moljnir. He stands at the Southern Gate looking down on the temple.)
Mighty Thor, God of Thunder, striker of the ice giants, grant us thy protection son of Odin, that our work may prosper.
(The hammer is swung in a blinding arc of light and the sound of it is like the howl of northern winds. The fifth stone emerges and the seal is set. Thor growls like a great bear and accepts the thanks.)
May your strength never fail mighty Thor. Peace be between us. Be welcome here.
(The Southern Seals are now set, put the phials for the South in the bag and place it by the wall and invoke the four Elements.)
11. invoke the protection of the four elements for the Southern Gate let Earth, Water, Fire, and Air combine to make the shield of the South. So mote it be.

This completes the Southern Seals.
Sealing the Western Gate

After a few days commence the sealing of the Western Gate by writing the names on the Star. On the golden point write Artemis, on the blue write Isis, on the green write Arianrhod, on the violet Gabriel, and on the red,

Freya. Place the star, golden point up, then take your place facing the Western Gate. Build up the scene of a night sky with a Full Moon, from behind the clouds comes Artemis the Huntress ready to give her Seal.
Artemis, night's slender daughter, ruler of the starlit forest of the night, grant thy Seal and protect us with the arrows of the Moon.
(The silver goddess shoots an arrow into the ground before the Gate and the first stone is placed. She shoots another that makes a singing sound as it carries her away. We send our thanks winging after her.)
Our thanks to thee sweet goddess. Peace reign between us. Be welcome here.
(Turn the star to the blue point. This time from the starry blackness comes a vision of loveliness that outshines all else. Isis in all her beauty comes to the Western Gate. Make your request.)
Silver footed Isis, daughter of Nuit, ruler of the tides of life grant us thy Seal that we may rest under thy hand in safety.
(The goddess takes a hair from her head and draws it across the Gate. It makes the sound of wind harps, and the Seal appears in response to the sound. She smiles and blesses the temple before her.)
Great one, mother of all living, be one with us. Be welcome here.
(The goddess returns to the starry sky and the star is turned to the green point. Now the scene is that of a moonlit shore where stands a silver castle. From its door there comes a young woman dressed in green and silver. Arianrhod, lady of the Moon approaches.)
Silver wheel in the night sky, daughter of beauty and joy, halt thy night's journey and grant to us thy Seal.
(Arianrhod takes a star from her sleeve and places it on the earth where it becomes the third Seal. Behind her we hear the sound of the conch shell horn calling her back into the castle.)
Our thanks sweet lady for thy help. Peace be between us. Be welcome here.
(Now the violet point. The scene beyond the Gate shows a waterfall, it has a sound like singing voices. From within the fall comes a tall figure wrapped in a cloak of indigo blue. Great dark eyes look upon us. The cloak is thrown back and we see not a cloak but great violet wings that stretch across the sky. Gabriel waits for our request.
Gabriel of the Annunciation, bringer of joy to mankind, voice of the one beyond ail gods, grant to this place thy Seal that we may work in peace and love.
(A single glossy feather floats down and becomes the fourth Seal and our thanks follow the Archangel back within the waterfall.)
To thee our thanks. Be blessed among thy peers. Peace lie between us. Thou art welcome here.
(Turn the star to the final point, and build up the figure of a woman dressed in red and crowned with flowers, she carries in her hand a horn filled with wine. This is Freya the Beautiful giver of love and joy.)
Goddess of love and joy draw^near and grant this request, that you will grant your Seal upon this place and make it one of joy and song.

(Freya tips the wine from the horn and it washes the earth from the final stone. Then singing, she returns to the mountains she loves.)

Lady of joy receive our thanks. Peace be between us. Be welcome here.
(Now the Seals of the West are set in place. Put the phials into the bag and put it in the West and invoke the four quarters as before.)
I invoke the protection of the four elements for the Western Gate. Let Earth, Water, Fire, and Air combine to form the shield of the West. So mote it be.
Sealing the Northern Gate
The Seals of the West being completed, wait a few days and then seal the North in the same way. On the golden point write the name Demeter, on the blue point, Anubis, on the green Ceridwen, on the violet write Uriel, and on the red, Baldur.
(Place the star as before with the golden point uppermost then sit facing the North. Build up a mountain-side covered in flowers, feel a warm breeze blowing in your face. Coming down the mountain path is a woman of mature beauty, her arms are full of flowers and the full, nodding heads of yellow corn. Invoke the Seal.)
Goddess of the Cornfields, lady of the harvest, graceful Demeter of Olympus, grant the favour asked of you, set thy Seal upon this Gate that we may work in safety.
(The Goddess throws down an ear of corn and it becomes the first stone Seal of the North. A bird flutters down to perch on her hand, singing with a full heart.)
Lady of the wheatsheaves we thank thee for this gift. Peace be .between us. Be welcome in this place.
w
(Turn the star to the blue point and return to your seat. The Gate shows an ancient temple of red stone. On a simple throne sits the figure of a man with the head of a jackal. Anubis son of Osiris waits. In his hand he holds a golden ankh. Ask for the Seal.)
Anubis, guardian of the great mother, lord of the two worlds, place thy Seal upon this temple that we may serve and worship without fear.
(The god rises and comes to the Gate and lays the ankh down at his feet, it melts into the second Seal of the North. Then he returns to his throne.)
Lord of light and darkness, conductor of souls, for this gift many thanks. Peace be between us. Be welcome always.
(Now it is the turn of the green point. When you are seated again build up an ancient stone circle on a grassy slope. From between the stones comes a woman of the Celts bearing a small cauldron in her hands. Ask for the Seal.)
Ceridwen, Earth goddess, keeper of the sacred cauldron and giver of wisdom, place the third Seal at the Gate of the North if it please you.
(The goddess tips the cauldron and the wine of wisdom flows over the gateway washing the earth away from the third Seal, then she returns to the stone circle.)
Our love and thanks Ceridwen of the Hills. Peace be between us. Thou art welcome here.

(Now it is the turn of the violet point. The scene shows a rocky point above a green and fertile country. Looking out over the fields and woods is a tall dark figure in a cloak of deep green. Uriel the Archangel of the planet Earth turns to us.)

Uriel, Angel of Terra, giver of bread to the hungry, comforter of the wounded animal, sharer of Earth's tears, place thy Seal upon this place that we may work with thee in tranquillity.
(The Archangel takes a ring from his finger and places it by the other Seals. It becomes a white stone sealing the angelic tradition of the North. We offer thanks.)
For the grace and favour our thanks. Peace be between us. Be welcome here.
(Now the last point, and we see a young man in a dark red tunic, his fair hair is bound with a silver band and he holds a branch of mistletoe in his hand. Baldur the beautiful waits to place the last Seal.)
Baldur beloved son of Odin, grant to us the final Seal of the North that this temple may be enclosed in love safety and power.
(The young God places the branch by the other stones and it becomes the final Seal.)
All is now sealed against evil. To thee Baldur our thanks. Peace be between us. Thou art welcome in this place.
(Place the phials in the North as before and invoke the Elements.)
/ invoke the protection of the four Elements for the Northern Gate. Let Earth, Water, Fire, and Air combine to form the shield of the North. So mote it be.
Now your temple is sealed on the first level, the second level sealing can be carried out during the last week of this month's work and will consist of the invocations to the Four Holy Creatures. The third and final sealing will be done during the consecration of the temple. You have done well, this work was of necessity, magic of quite a high level. Place the third knot in your girdle.
If you are worried about your ability to build up images there is a very helpful book that will show you exactly how to go about it. Written by Andrew Highfield its title is The Book of Celestial Images, published by the Aquarian Press. This will describe the angelic and God-form images that are used in ritual magic, and will be a valuable reference book for your future work.

Making the Robe

Much of this month's temple work is preparation for the final consecration next month. You are now a third of the way through your year's course and have coped with quite a lot of ritual work already. For some light relief let's turn to the making of your robe, the real one that you will wear for the consecration and for all future ritual work.
Colour plays a big part in magic so choose carefully. Black or white are perennial favourites and are always a good safe choice. However you might like to consider some other colours. A deep violet worn with a silver or gold cord offers an alternative. Violet reflects the influence of both Yesod and Daath on the Tree of Life, ixrth are concerned with knowledge and creativity. Blue is also a good choice but it should be a deep jewel shade, perhaps

worn with a white or lavender cord. If you are particularly involved with the Nature aspect of magic then a green robe with a deep yellow or amber cord will harmonize your Ray colour with your surroundings. Take your time in choosing a colour, you must feel happy in it.
Weigh! of cloth will depend on how well heated your temple will be. Thin wool, silk, linen, or cotton are all suitable, but not polyester for some reason it tends to negate the use of power in a temple — perhaps due to

its tendency to build up static electricity. Later on you will probably have two or three different robes and then you can vary colour and weight. It is also a good idea to make a heavy ankle length cloak with a hood for outdoor work. With this you will also need a pair of good quality black training shoes. For indoor temple work a pair of thin travelling slippers, the kind that fold up flat in a case, are ideal.
The cord should be of good quality with a fairly heavy tassle at each end. If you can afford just the one robe, then
you might like to ring the changes with different coloured tabards (see Figure 20). These can be made in the four colours of the quarters and used accordingly.
Some magicians wear a Lamen, this is a symbol worn about the neck and resting on the breast. It can be made of metal, precious or otherwise, or drawn on heavy card and coloured in, or even made with felts. The multicoloured Rose Cross used by the Golden Dawn is quite easily made in coloured felts sewn or glued to a backing of buckram or interlining. Against the darker shade of the robe it stands out very well. Making it will be an excellent lesson on the Hebrew alphabet and elemental symbols.
Meditating on the Archangels and Four Holy Creatures
On the days between the Sealing of the Quarters, you will meditate on the Archangels of those Quarters, and the Four Holy Creatures assigned to them. When working with the angelic beings, sit with your chair backed on to the
Figure 20 The Tabard

Quarter looking towards the altar. When meditating on the Holy Creatures place your chair with its back to the altar and look into the Quarter. Start with the East. Build up the figure of Raphael standing behind you. Work on it until you can 'feel' the presence breathing down the back of your neck. When you have it steady, start the meditation. Go over in your mind all that you know about Raphael. (It goes without saying that a little homework beforehand helps the meditation along. Ask your library to get you a copy of A Dictionary of Angels by Gustave Davidson. This is a delightful compendium containing the names and attributes of every angel ever mentioned in any book, an angelic tour deforce.)
Do the same with Michael in the South, Gabriel in the West, and Uriel in the North. Incidently, according to Davidson, Uriel is the tallest angel in heaven, he can stand with his feet on the earth and still sing his Hosannas in the presence of God! He is also the angel with the sharpest sight and is reputed to be able to see anything or anyone anywhere from the steps of the Throne of Heaven.
A few years ago I wrote a book called The Shining Paths. It is a collection of path workings for the Tree of Life. In it you will find a description of all the angels of the Tree, plus instructions for getting closer to them on a one-to-one basis. It also describes the temples of the Tree in detail. You can use the 'Experience of Tiphereth' for the East and Raphael, the 'Experience of Hod' for the South and Michael, the 'Experience of Yesod' for the West and Gabriel, and the 'Experience of Malkuth' for the North. This can be done instead of the meditation, or as part of the meditation.
When meditating on the Four Holy
Creatures, first look for pictures of an Eagle, Ox, Lion and Man, in the case of the latter a picture of either St John the Baptist, or St John the

Divine is a good choice, but if your prefer to make your own choice do so. Using your creative eye, build up in each Quarter a circular window with the appropriate creature within it, as described in The Shining Paths. Fix the image firmly, then change the figure from a painted one into a real one. This will take a while to accomplish but persevere. Once you can get this changeover, you can then hold an internal conversation with the Holy Creature of the Quarter. The feedback obtained in this form of meditation can be of great value to your future progress. You can try this technique with the Archangels as well.

The Ritual of the Second Seals

When you have completed the meditations on the Four Quarters, you can begin the Ritual of the Second Sealing. Set your altar with the Light and your magical implements, if you do not have all of them, improvise with a wine glass, a paper knife, a pantacle cut out of paper, and a twig of oak or ash. Alternatively you can use the four Aces of a pack of Tarot cards. One of magic's many maxims states, 'INTENTION is everything'.

Take up the Rod and approach the East, bow slightly and raise the rod above your head, then with it trace the Banishing Pentagram as given on page 247.

Winged creature of the East, guardian of the higher portals of the dawn, Seal this sacred place against all evil and open it to the highest concept of wisdom1.

(Place the rod across the Eastern Gate and leave it there, step back, bow, then turn and collect the

Sword and approach the South. Raise the Sword above your head, then make the Banishing Pentagram as before.

Winged creature of the South, guardian of the higher portals of the noonday Sun, Seal this sacred place against all evil and open it to the highest concept of service.

Place the Sword across the Southern Gate and leave it there. Take the Cup and approach the West. Lift the Cup, then make the same Pentagram as before.)

Winged creature of the West, guardian of the higher portals of the setting Sun, Seal this place against all evil and open it to the highest concept of Understanding.

(Leave the Cup in the West and go to the North with the Pantacle. Lift it up, then make the Banishing Pentagram.)

Winged creature of the North, guardian of the higher portals of the midnight Sun, Seal this place against all evil and open it to the highest concept of Compassion.

(Leave the Pantacle in the North and return to the altar. Lift the Light and salute the four Quarters with it. Leave the Light burning for a few hours, and the implements where they are all night. This ends the Second Sealing of the Temple.)

Self Work

Choosing a Magical Name

Amongst Qabalists this tends to be a phrase rather than an actual name, the Golden Dawn magicians provide a good example of such names. Usually the phrase is one of aspiration, 'For the Greater God', 'I will Serve', etc. This is

alright as far as it goes, but there is a tendency for it to become a little overdone. For you, working alone, or at best with two £>r three

friends, a proper name is better. Such a name can be drawn from legend, mythology, scriptures, any sacred text, or simply a name that you like personally. Once chosen you give it to no one, not even your nearest and dearest. To give the name to another person, especially another magician, is a mark of the highest trust, for you can be summoned by it, even against your will. Use just the first letter, and become Prater, or Soror X. This name is used in all temple work. When doing solo ritual work you can use your name to summon, invoke, or command. But first it has to have weight...this only comes by the quality of your work. In the everyday world a name earns recognition by a person's ability, talent or position. A magical name is no different.

Take your time and look into the meaning of the name you are thinking of taking. Meditate on it, mull it over, try it for size. You will probably need to change it after a year or so, one grows out of magical names sometimes. If you are wise you will not use a name that has already been linked with another magician, a good example of what not to use would be Terdurabo' one of Aleister Crowley's pseudonyms.

Take some time to be by yourself during this month, soon it will be time for the consecration and afterwards both you and the temple will be committed to the service of the Inner Plane Adepti. They have strict ideas about how those entering their service should conduct themselves. Your life will soon be changing in many ways, not all of them expected. A magician's life is never dull; hectic, busy, eventful, but never dull.

The Fourth Month

The Threefold Law of Ritual

Magic and ritual are often confused, but they are not at all the same thing. Magic involves being able to alter or influence the existing status quo through a shift in personal consciousness. Ritual is a means by which man may contact energies and forces that are otherwise beyond his comprehension. They can of course be combined, but in their natural state they are two very different aspects of occult science.

By following the instructions of this book you are learning to apply your natural but hitherto unused mental powers in a magical way. You do not need a ritual or a temple to do this, you can work magic in the middle of Waterloo station in the rush hour, no one would be any the wiser. No movement is necessary, no invocations, no Quarter images, nothing except a trained and disciplined mind.

But mankind has a built-in barrier about what can be achieved through his own mental capacity, so when there is a need to go further than this barrier allows, he enlists the aid of the 'Gods'. This is done through the use of ritual. Ninety per cent of the time the Gods so invoked are aspects of the magician's own higher and far more capable self. This is not to decry their efforts, what they are doing is sliding under the mental barrier by tricking their conscious mind into believing that something, or someone, else is doing the work, i.e. the 'Gods'.

Does this mean that these Gods do not exist? Far from it, they most certainly do exist but in forms and dimensions that we cannot comprehend. Just keep in mind that all the Gods are emanations of a Primal Creative Energy Pattern that is sometimes simply called, God. But what that Primal Energy is, or looks
like, or how it behaves, we simply do not know, nor can we ever know at this stage of man's evolution.

Over countless thousands of years man has used his imagination to create 'forms' to account for his fears, joys, hopes, and troubles. It was thus that the Gods came into being, drawn from the Primal Unmanifested God by mankind's overwhelming emotional need for something nearer to his own form, something that he could give a name to, could identify with, and to which he could offer his worship (and blame for his own waywardness). Because these forms emanated from the Primal God they contained enough raw energy, undiluted by a physical body, to wield great power. Man fed this power by his worship, thus creating a circuit of force. And because man fed in both good and evil from his own make-up, the Gods also became differentiated into good and evil forces over the centuries.

A rare few of mankind evolved faster than others, and over long periods of time have attained what we call Adepthood, or Mastership. Such Masters, like the Gods, can be contacted through ritual. If progress is maintained and the magician strives to perfect himself on all levels there comes a time during a ritual when one of these Higher Beings makes a personal contact with him, working with and through him. It is a melding process, brief in time, but eternal in effect. This is the true meaning of the occult term, 'Assumption of the God-form'.

You will understand from this explanation that ritual is far from being the magical version of charades that some deem it to be. There are three categories of ritual, and you will no doubt be trying all of them. There are rituals for improving oneself mentally,

spiritually, and physically. Rituals for obtaining things, and rituals for causing effects. There is one other form, and I will explain that last of all.

Rituals for obtaining things are the most popular, with those for causing effects running a close second. Self-improvement rituals come a poor third, mainly because they take a long time to manifest on this level and they take a lot of hard work. It also requires a lot of self knowledge to admit that you need improving. Although you have been thrown in at the deep end as regards ritual, you must understand that it is an art and requires years of work to perfect.

It also requires a general knowledge of encyclopaedian proportions involving some very unlikely sources. Learn to store away odd bits of information about anything at all. But even with this you will need to apply the threefold Law of Ritual; Method, Motive and Meaning. Let's take Motive first.

Motive

A ritual must have a motive or it becomes meaningless. Motive means simply, 'why are you doing this ritual'? Ideally it is because something good will come out of it, but magicians are human and very often the reason is less than altruistic. Let us link Motive to the three catagories of ritual and see how they can shed light on each other. Self-improvement: What kind of improvement are you looking for? A better memory, more will power, control of a bad habit, or a bad temper, help with an exam or an important job interview? This type of ritual takes in everything from an aid to further study, to a cure for biting your nails. But what we need to know is why? For this you need to be painfully honest

with yourself, a good subject for a ritual of this type anyway. Is it so that you can chalk up one more ritual than a fellow magician; so you can boast, even to yourself, how good a magician you are, or do you honestly

think you need' this ritual? And will it be an improvement? It might help you, but will it make you harder to live with, or will it cause a gap between you and your family?
What about your motives in a ritual for obtaining things? A rare book for instance. Do you really need it, or do you want it on your shelves as a talking point? A bigger house or car, again, is it really necessary, or are you saying, 'look what I have, and I got it by ritual'? When you call something to you by ritual means, it has to come from somewhere, it does not appear out of nothing. It will therefore leave a gap somewhere that must be filled. Someone might have just the thing you are looking for, and might hold it dear, a book, a painting, a piece of period furniture, a house in a particular location, all these may be owned already, loved, and treasured by someone else. For you to obtain it, circumstances must arise that will force them into giving them up. It may be an heirloom passed from generation to generation and you come along and ritually 'steal' it.
Like all power, ritual is neither good nor evil of itself, but takes colour from those who perform it. The motive adds the plus or minus even when it is done in good faith. The only way to avoid causing pain and distress is to state clearly in the ritual the intention that the object should come to you without causing hurt or hinderance to another person. If the ritual is done to obtain the affections of another person you are treading on dangerous ground. Ethics

in the magical arts are of great importance and never more so than in ritual. That person may have been intended for someone else, if you override fragile destiny with your ritual, and it can be done, you stand a chance of interfering with history. Children that should have been born, that have been planned for hundreds of years may not see the light, and vice versa. It can cause a situation whereby you, or another person, may not be in the right place at the right time to aid or prevent an important event.
What about causing effect on the environment. A simple ritual to ensure a sunny day on your birthday may mean the sunshine that would have enabled a farmer to cut his hay or gather in the wheat is diverted and the resulting 'hole' filled in with rain that could cause financial ruin.
Wishing and cursing rituals come under this heading and you should be fully aware of the consequences of such a thing. A curse thrown ritually in a moment of high emotion can last for centuries causing great harm to innocent people as yet unborn. It can also have the effect of holding the thrower of such a curse within the astral orbit of the planet for the same length of time. Motives for any ritual must be examined well before going ahead. Sometimes there is a case for not doing the ritual at all and letting events happen as they were intended to happen. If you read Ursula Le Guin's beautiful triology The Wizard of Earthsea you will see how the hero Ged, finds this out as a final truth. There is no need for causing effects via ritual when there is no outstanding need for them. The real fact is this, ritual is rarely needed anyway!
Method
If you are committed to one tradition you will almost certainly have set rituals for certain purposes and will choose that which is closest to your needs, or adapt it to your ritual purpose. You will probably have a set opening and closing but the important 'intention' of the ritual will have been carefully screened and the correct incenses, robes, and colours

chosen to enhance the effect. If the motive is self-improvement the intention area of the ritual must be balanced between the positivity of calling on the God or Archangel concerned with what you are seeking, and the passivity that will allow the result of the ritual to penetrate your levels of being starting with the highest and earthing itself in the physical. When you seek the improvement of a skill or ability, or anything to be used on the physical level, you must start at the highest point first and saturate each level in turn with the power you are invoking. You cannot absorb it only on the physical/astral levels and expect it to last. When a ritual is designed for effects, seven times out of ten you will at some point be dealing with the elemental world. Here you must always work with the Elemental Kings first, and then work down to the sylphs, salamanders, etc. By doing so you safeguard the ritual and yourself. Method and Motive when dealing with elementals must be watertight. Murphy's Law of 'if anything can go wrong, it will', was probably thought up by a failed elemental magician! Once this world of water sprites and fire spirits et al, come to accept you, a lot of natural energy and ability will be yours, but you have to earn it the hard way, and always use it with caution. Like fairy gold the gifts

of the elemental world can be short lived.

When working a ritual to obtain something on the physical level your methods must provide an opening for it to reach you on the physical level. You are mistaken if you think it will appear with no further effort on your part, TJie ritual is just the first step in a chain of events. The first rule is to sit down and write out in minute detail what it is you require. And I mean minute detail, otherwise you can be in deep trouble. If you want a couple of goldfish in a bowl, specify, live goldfish, two of, complete with bowl, and water in the bowl please. That specific. It is also a good idea to put a time limit on the arrival of the object. I know a lady who asked for a coat as her old one was threadbare. Within twenty-four hours she had half a dozen and they kept coming. The trouble was they were all old and outworn coats, she had not specified a new coat.

Ritual sets the energy in motion, you must provide openings for its arrival. Perhaps you want a particular book now out of print, or a piece of ritual jewellery with a certain semiprecious stone. Once the ritual has been performed, start looking, look in jumble sales, auction sales, secondhand shops, Oxfam, street markets, anywhere you think you might have a chance of picking up your object. Place an advert in your local paper, you would be surprised what that can bring.

If you need money, buy a lottery ticket, or a premium bond, that may seem silly spending out money when you need it coming in, but like attracts like and you are opening a gate for the money to come to you. You may come into a small legacy, or someone may ask you to do them a service and will pay you the required amount. Very often when requesting money you will find it needs to be earned, a fact which may disappoint many new magicians, but one you mu,st get used to, you get nothing free... even in magic.

I repeat do not close doors — raffle tickets, competitions, beauty contests, try anything and your money will come in. If by any chance you need something quickly and there is no time or possibility for a ritual, there is something else you can try. You might put an advert in the Inner Plane Gazette. Sounds daft? Maybe. Childish? Yes, but children are the

world's best magicians. It is simply a means of concentrating your creative visualization techniques. See in your mind's eye the front page of a tabloid clearly marked the Inner Plane Gazette. Take a few minutes to build up the image as clearly as you can. See your hand turning the pages to the one you need, 'Wants'. Now see your 'ad' among the others, read it to yourself making sure that it specifies exactly what you want, add the time limit, 'within seven days' or whatever, and your name and address. Now do it again but instead of reading words, see pictures of yourself with the object you need in your hand or on the ground in front of you. You are looking happy, and you are standing in front of your present house. This fixes the image on the astral levels. It works according to your ability to 'see'.

This can also be used in reverse, remember there is no real time on the Inner Levels, so you can have a copy of the Inner Level Gazette, or the Daily Astral several days ahead... you may even get a glimpse of some forthcoming event one day! All this may seem silly, but it is not always the spectacular rituals that get the best results. The kind of magic you have just learnt about dates back in an

unbroken line to the cave paintings of primitive man. You want a new car or a gold watch, he wanted bison for food and clothing, he got what he wanted by painting pictures on the walls of a cave, you can get it by painting pictures on your mental screen.

Meaning

The last part of the Threefold Law is meaning. All rituals have meanings on many levels and it is part of your training once the ritual is finshed to go over it in your memory to seek out and align those meanings. Plus of course you must keep a record of each and every ritual — how it was done, what the intention was, how it went and the results over the next twenty-eight days. Often you will find that the obvious meaning gives way to another below the surface, much deeper and richer in scope. All this happens in the days and weeks after a a successful ritual. Again it depends on the Threefold Law. Self-improvement may bring you the knowledge that what you asked for was not what you needed. Then the ritual will self adjust to bring you the right thing at the right time, because you placed yourself in the way of self-improvement. Causing effect via ritual can give you a great deal of insight into inner meanings, because those effects tend to go on and on.

Now I must mention one last type of ritual, the best and the purest of all. This is the ritual that is offered simply as praise or worship of whatever deity you serve. They are expressions of love and trust and joy. They share without demanding, offer without expectation of reward. Such were the first rituals man ever worked, whatever else you may do along magical lines, do not neglect these things, they will in the end give you the greatest of gifts, peace of mind and contentment with what the gods offer.

Behaviour in Lodge

Behaviour in Lodge, is a term that in a Mystery School holds much meaning. Just because you are undergoing a much shortened version of training does not mean that the finer points of ritual work can be dismissed. It does not matter if you are, at present, the only one working in your temple, or if you are working with friends, your main concern at all times should be the spiritual cleanliness of your sacred place. This means that your work,

your attitude, your behaviour within these walls must be dignifed, honourable and without ulterior motive.
Move quietly and with grace, the voice should be firm, but not strident (we will go into the use of voice more deeply later on), if you make a gesture it should be decisive, not half-hearted. Do not chatter about trivialities once you have entered, all should have been arranged beforehand. Do not make remarks about your fellow officers, watch and learn. If you are angered, do not enter the temple until you have calmed down. Make this place one of utter peace so that if one day you need its strength and help it will be ready to fill you with its peace.
Be courteous in your dealings with the beings of other dimensions, good manners count for as much on other levels of existence as they do on your own. Never forget to offer thanks to those who have worked with you unseen. This includes the temple guardian and the overall aspect of deity or the teacher who presides over your temple. Keep the temple clean, keep your robes and any other vestments clean and sweet. Never enter in your

outdoor shoes, clean the silver, linen and glass regularly. Bathe before a ritual. Try to keep flowers in your temple at all times, preferably growing in a small pot rather than cut. Clean the chalice immediately after the ritual if you use it for wine. Don't throw any wine or wafer away just anywhere. Pour leftover wine onto the garden, give the bread or wafer to the birds, it has all been blessed and the Earth and the birds will share in that blessing.
As you come up to the consecration slow down a little and spend some time in the temple, just sitting, not meditating but letting your mind fill and be filled with the wonder of it all. As you sew your robe think about the years ahead of you and the work you will be doing, the vibrations will be sewn into the fabric as you work. Go over your records for the year so far, see how you have changed and improved, look at your everyday life and see if that has changed at all. Finally, seek out a sacred place within reasonable distance to you. It might be a stone circle, or an old Roman fort, a well, a standing stone or menhir, a hill topped with a ring of trees, or just one very old oak tree. It could be the Lady chapel of a pre-reformation church. Make it a little pilgrimage. Walk at least part of the way, enough to make you tired but not exhausted. Take a small offering with you, flowers for the Lady chapel, a silver coin for the stone circle or standing stones, a wreath of ivy and wild flowers for the oak tree, or light a small fire on the site of the fort (taking care that you comply with the laws on the lighting of fires.)
Call on your temple deity, and the guardian, invite them to be with you in this place, link all three of you with the Earth Mother as a living entity. Offer Her a place in your temple, that she may have a voice there. As a token of
your new oneness With the planetary being, cut off a lock of your hair and bury it. Then take a spoonful of earth with you whenwyou go, and place it under the carpet by the door of the temple. This will bring the whole Earth Force into your temple and make those within constantly aware of that presence.
Robing Prayers
Robing prayers are not often used in the temple these days, but they provide a link with the past and are nice to use if you so wish. Each item

has its own prayer, and although you will not be using all the ritual wear, it is a good idea to have them for future reference.

The Inner Robe

This is always white, made of thin silk and loosely cut. It symbolises the Higher Self. You could keep a set of white underwear for temple use and this could take the place of the inner robe.

In purity of heart and simplicity of spirit I take this(these) garment(s) upon myself. As they enclose me so may my own Higher Self enclose my physical self and both become one during this rite.

The Outer Robe

This is the robe you are now making and which you will use in your temple. It can be in any colour and is worn with a girdle of the same or contrasting colour.

Thus is my Higher Self concealed, hidden away from prying eyes, as this robe encloses and conceals the sacred part of me. So too does the temple enclose and conceal the adytum, thus the temple and the outer robe are one.

The Cloak

The cloak is the protection of that which it hides. It is synonymous with the male aspect, covering the sacred female aspect of the inner and outer robes.

Be this my protection against all that may come upon me. I shall cast my cloak about the defenceless ones to give them warmth and succour.

The Girdle

The girdle is a female symbol as it encloses or contains. It represents the sacred zone bound about with spiritual protection.

I cast about me this sacred circle that nothing evil may enter the temple of my body. With this girdle I bind evil to its own domain. With this girdle I help the weary to climb the mountain of attainment. This is my zodiac, my belt of stars, symbol of my priesthood.

The Slippers

The slippers symbolize understanding, they carry the initiate over the rainbow bridge and between the worlds. With these upon annointed feet, the priest crosses the Abyss.

The gods have annointed my feet with oil and they shall be shod with understanding. Thus I will traverse the bridge between the worlds. The silver slippers of the Moon and the golden slippers of the Sun are mine, I shall walk in light with joy, and in darkness without fear.

The Headdress

This represents the spiritual crown of Kether, the first point of manifestation. Understandable because it is usually the first part of the body to be born. At the moment of birth a child is crowned
by the pelvic girdle. If you could see this from the right perspective, you would see the child crowned as if with antler horns. Just one of many reasons for the Horned Lord of the Craft to be seen as the giver of fertility.

The head of the priest and the head of the king shall be covered, so saith the old laws. This is the point of entry of the spirit at birth and its departure at death. Concealed and protected, the sacred head is not defiled.

The Ring

We have already spoken of the Magical Ring and its symbolism. It is put on last of all and at that time the full Magical Personality is assumed.
Now do I call upon .....
(Magical name) to come forth and take the place alloted. This symbol of my power I place in the service of .....(temple deity).
Learn these prayers, those that you wish to use, by heart and use them regularly.

Choosing Music for the Consecration

You should now choose some music for your consecration ceremony, if you are working with the Qabalah, then select a tape of Gregorian chant. This played very softly will add dimension to the smallest temple, If you would like something along more pagan lines I suggest anything of George Zamfir's pan pipe music would be best. Neptune or Uranus from Hoist's 'Planet Suite' can be effective. My own favourite for such rituals is a recording by the Zemal Choir of 'I will Arise and go into the House of the Lord'. This is an old record and I am not sure it can still be obtained. The Zemel is a Jewish choir and the other pieces on the record are all ideal for temple work.

Reading List

Ashcroft-Nowicki, Dolores, The Shining Paths (Aquarian Press, 1983)
Davidson, Gustave, A Dictionary of Angels (Macmillan, 1967)
Highfield, Andrew, The Book of Celestial Images (Aquarian Press, 1984)
Matthews, John, At the Table of the Grail (Routledge, Kegan Paul, 1984)
Matthews, John, The Grail, Quest for the Eternal (Thames and Hudson, 1982)
Samuel and Samuel, Seeing With the Mind's Eye (Random House Books, 1975)